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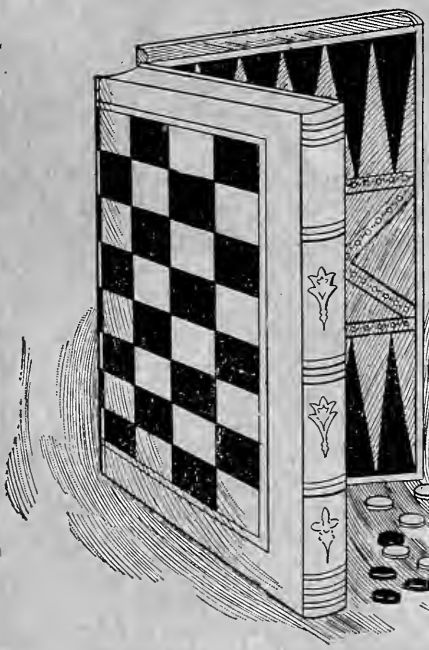

Checkers

BY

A. Howard Cady

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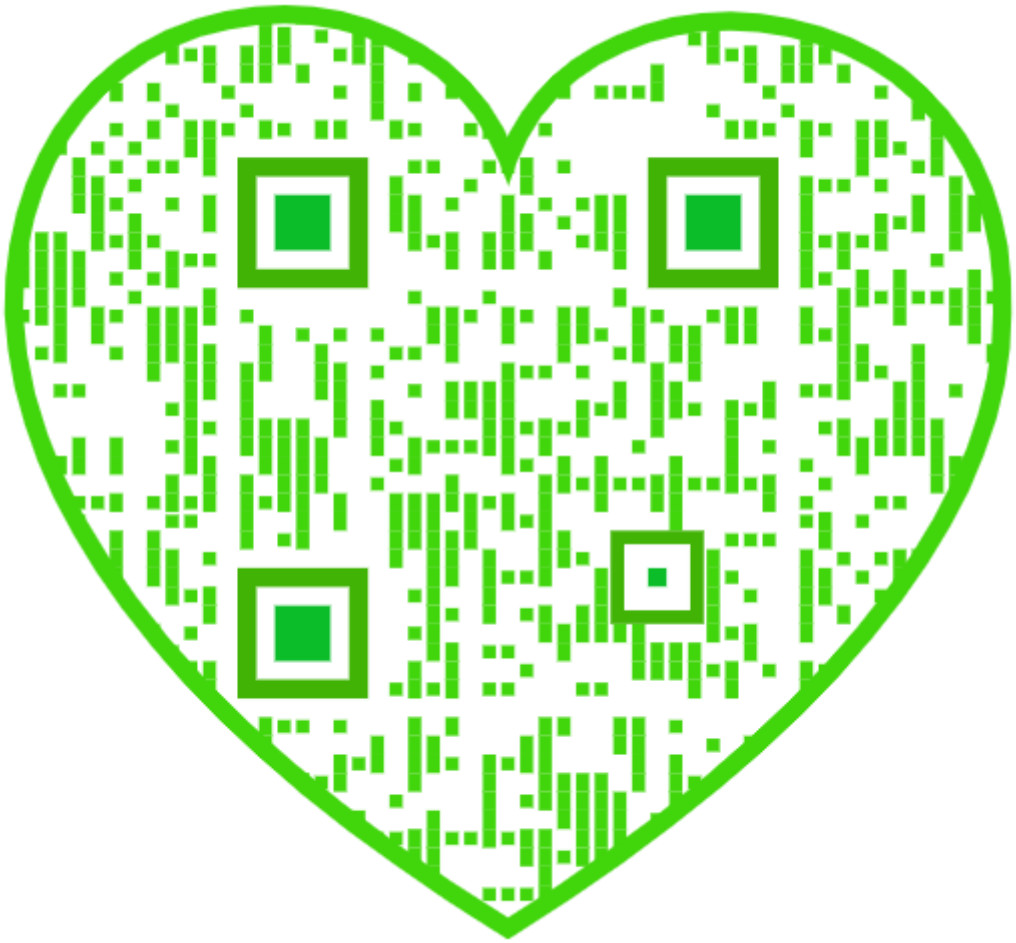

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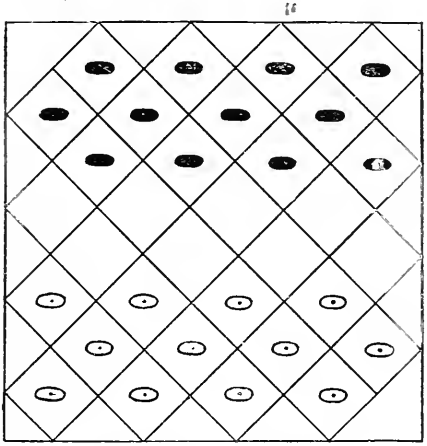
CHECKERS

A TREATISE ON THE GAME

WITH INTRODUCTORY CHAPTER CONTAINING SOME NOTES REGARDING ITS PROBABLE ORIGIN; A DESCRIPTION OF IT IN ITS EARLIEST KNOWN FORM, ACCOMPANIED BY ILLUSTRATIONS OF THE ANCIENT AND MODERN VARIETIES, ETC.

BY

A. HOWARD CADY.



CHECKER BOARD

Invented by the French author, Lallemont, whose name it bears. This cut shows that a checkered board is not absolutely essential to play the game, and, moreover, that it contains thirty-two unnecessary squares.

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Preface.

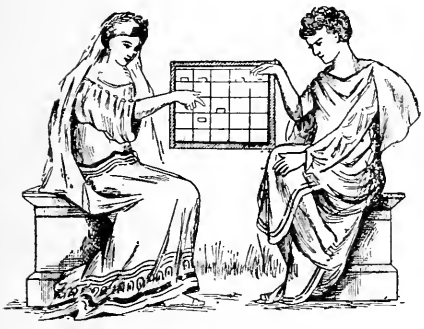
Notwithstanding the innumerable works treating of draughts, there seems always room for one more, and it is hoped that this little volume will find its place in the empty niche. This book, it must be candidly acknowledged, does not profess to be the work of one mind, but the compilation rather of the theories and practices of various writers and players, who have made a thorough study of this most interesting and absorbing game. It is not possible in the small space alloted to go into elaborate details, either of instruction or illustration; therefore it has been my aim to cull the best and most essential and to present the game in its divers forms in as attractive a manner as dry facts and the necessary technique will permit.

On another page have been given the names of the celebrated players and authors who have done so much to bring draughts into prominence, and their works will prove invaluable to the student if, after mastering the elementary laws and problems between these covers, he desires to acquire a more scientific knowledge of the game.

New York, March, 1896. A. H. C.

Draughts or Checkers.

The Primitive Game in its Several Varieties.



Lady and gentleman of the fourteenth century playing at *Dames* or Draughts.

THERE are so many ways of looking at a game, so many methods for studying it from the possible epoch of its invention, and through its various evolutions into the varieties known and played to-day, that it is often puzzling to decide in which direction to turn—which particular line of research to pursue.

To begin at the beginning, therefore, and follow the direction pointed out by the chroniclers of the most primitive form of the game, is probably the safest course, as thus, at least, one has a distinct point to start from.

The deeper we go into games the more interesting, the more intricate we find them, and it is curious to note how the different pastimes of the mediæval ages seem to be based on the same principle, though varying in form and execution, according to the method of play adopted by the several races or nations by whom they were invented or where they were received.

This applies to both card and table games respectively, and in each instance the origin of the given types of games will be found to be similar in character at the beginning, although differing from one another, as presented in different places and at various epochs.

This is especially true of card games, discussed at some length in a preceding number, and applies also to so-called "table-games," as chess, backgammon, draughts, etc., may be classed under the

same head. They have undoubtedly sprung from the same family, and a study of them, individually and collectively, will disclose many points in common.

Just to what particular period of antiquity the invention of draughts belongs, it is difficult to say. Some claim for it a Chinese, others an Egyptian, and others still a Grecian origin, to say nothing of the minor efforts to place it. By some writers it is said to be a modified form of chess, while other authorities on games think that chess was evolved from the simpler variation of draughts. According to Sir William Jones chess can be traced back four thousand years, and as by many draughts is considered to have preceded it, this latter may, indeed, claim great antiquity.

Be that as it may, all board-games, as they are called, from the simplest form up to the most scientific, which is acknowledged to be chess, are generally of a "war-like nature," that is to say, the men (or pieces) are placed upon the table to unite their forces or capture the enemy. The idea of "mimic war" was doubtless the key to the invention of this class of diversion.

The simplest of all these board-games, that is, the one played without lots or dice, and depending altogether upon the skilful move or draw of the pieces, is *draughts*, which, under this name, includes numerous varieties of the ancient and modern pastime.

It is as difficult to fix the period of its invention as it is to name the country where it originated, hence it has been suggested by one writer at least that the probabilities are that draughts may have been "invented in a dozen places, and then combined with dice;" . . . . "that the original elements, the combination and the various improvements on it, might all occur to separate minds." Then, by way of emphasizing his statement, the author adds: "It is a well-known fact, which causes much scientific hatred, that different people are constantly hitting on and patenting the same invention. . . . . In the spread of games some will recognize more of fatalism than of prehistoric intercourse between distant peoples; others, more of prehistoric intercourse than of fatalism."

Antiquarians all agree that among the native tribes of the interior of New Zealand this game is known and is played there under the name of *E'mu*. This fact seems to lend force to the statement regarding its great age. It is not asserted, however, that it was invented by them.

Taylor, in his essay on "*Historical Games*," says: "It is a curious inquiry what led people to the by no means obvious idea of finding sport in placing stones or pieces on a diagram and moving them by a rule. . . . . The word *abax*, or *abacus*, is used both for the reckoning-board, with its counters, and the play-board, with its pieces, whence a plausible guess has been made, that playing on the ruled board came from a sportive use of the serious counting instrument."

Among the innumerable varieties of draught games played the world over is the very elaborate Chinese one called *Wei-chi*, or "'game of circumvention,' the honored pastime of the learned classes." In this variety the object is to take the enemy by surrounding him by four of his adversary's men, thus making what is called an "eye." This seems to show that the game belonged historically to the same group in the simpler classic draughts, where the *man* is taken between two opponents; but does not help to show in any way, however, that it originated in the land of the "Celestials" or among the classics.

There are several theories as to what the "sacred line," or, as sometimes called, "sacred barrier," was in the Greek game named *Five Lines*, and mentioned by Sophocles.

No one seems to have arrived at a very distinct conclusion regarding it; but it is generally assumed, however, to be connected with some phase of the table game known as *Pessoi*, which is similar to draughts. In looking further into the numerous mentions of the many varieties of the pastime, it appears that in the one known as *Plinthion* or *Polis*, the pieces, or "dogs," were half of one color and half of another, and were moved on the squares of the board, the game consisting in the effort and success of getting one of one color between two of the other, thus taking or capturing the enemy.

It is not possible at this late date to reason out the exact rules of the classic game, but research shows that one very like it still exists and is played to-day by the donkey-boys at Cairo.

Of this we shall speak more at length later.

Judging from certain passages of Ovid's, one of the varieties of the Roman games of *Latrunculi* was evidently of the same family. Note, for instance, where he says: "Cum medius gemino calculus hoste perit," which refers to the stone being taken between two enemies a few lines further on he speaks of "the little table with its three stones, where the game is, *continuasse suas*," *i. e.*, "to put the men into a line"—a species, says Tylor, of the childish pastime known as *tit-tat-to*.

In Latrunculi the men were moved diagonally, "capturing by leaping over and obtaining superior power when they arrived at the furtherest row of squares," the board consisting of only sixteen squares.

Another form of the pastime, which Strutt in his "English Sports and Pastimes" describes, is one known as "The Philosopher's Game."

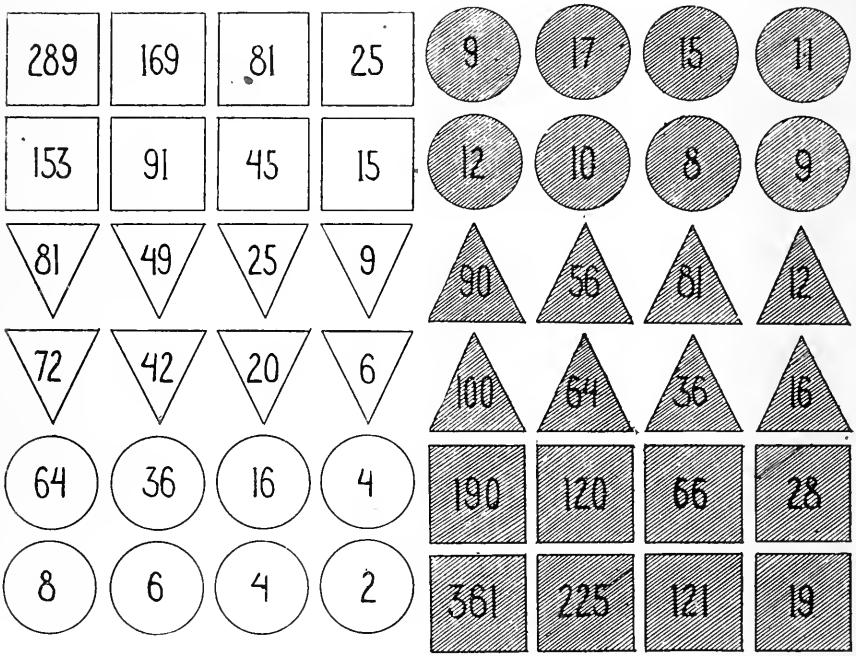
He obtained his account of it from an old MS. in the Sloanian Library in the British Museum. By some it is said to have been invented by Pythagoras, by others to be of still more ancient origin. It is called a "number fight," says the writer of the account, because its men fight and stand together by the art of counting or numbering how one may take his adversary's king and erect a triumph upon the deficiency of his calculation.

The author continues: "You may make your triumph as well with your enemy's men taken as with your own not taken."

The board or table for playing this game is made in the form of a parallelogram, just as long again as it is broad; it is divided into eight squares one way, and apparently sixteen the other, looking like a chess-board fastened together.

The draughts (checkers) are black and white, and two persons only can properly play the game at one time. Each one receives twenty-four soldiers, which constitute his army (*hoste* in the original), and

No. IV.



one of them is called the Pyramis, or King; one-third of these pieces are circular, which form two rows in front of the army; one-third are triangular, and are placed in the middle; another, and the last third, are square, and bring up the rear. One of the "men" placed in the fifth row is the Pyramis. As already stated, the men of the two sides are distinguished by being black and white respectively, and each one is marked with an appropriate number.

The board is long enough to permit of the pieces of both sides being placed as on a draughts-board, *i. e.*, the black and white

facing each other, the circular pieces coming together in the centre. Sometimes curious signs or algebraic figures, called "cossical signings," were added, thus increasing the intricacy of the game. The side (or army) presenting a front of even numbers was called the *even hoste*, and the other the *odd hoste*.

The two armies, at the beginning, were drawn up in the order represented on page 6.

Strutt is unable to give an outline even of the method of playing the game, for, according to him, the author of the account is "obscure in his phraseology and negligent in his explanations."

Strutt assumes, however, and doubtless is right, that the main object of each player was to take the king from his opponent, "because he who succeeds may make his triumph and erect his trophy."

In his "Anatomy of Melancholy," Burton speaks of it, calling it the *Philosophy Game*, and expresses his views thereon, somewhat after this fashion: ". . . . it is not convenient for students," and adds, "the like I say of Dr. Fulk's *Metromachia* and his *Ouronomachia*, with the rest of those intricate, astrological and geometrical fictions, for such as are mathematically given and other curious games."

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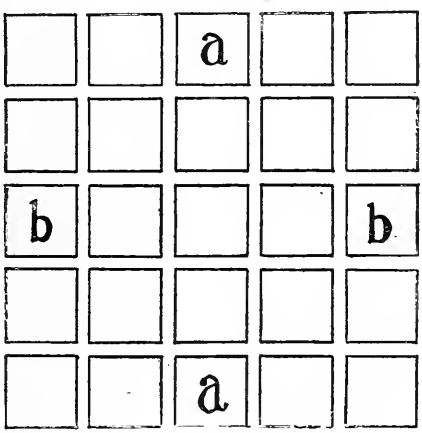


SEE'GA.

It may be mentioned parenthetically that Dr. Fulk was a Cambridge man, and the book alluded to by Burton was published in London in 1566.

In an interesting work by A. W. Lane, entitled "Modern Egyptians," we have descriptions of the various customs, amusements, etc., of that people, and among these latter draughts, or, in the native, *da'meh*, is mentioned, and certain varieties of the game discussed at length.

He tells us that many of the fella'hhee'n of Egypt frequently amuse themselves with a game called that of the *see'ga*, which may be described in a few words.

The see'ga used in this game is different from that of the ta'b. It consists of a number of holes, generally made in the ground, usually of five rows of five holes each, or seven rows of seven holes each; or, finally, nine rows of nine holes each. The first is called *khumsa'wee see'ga;* the second, *seh'a'wee*, and the third, *tis'a'wee.*

A *khumsa'wee see'ga* is represented on page 7.

The holes are called *'oyoo'n* (or eyes) ; in the singular, *ey'n.* In this see'ga there are twenty-five in number. The players have each twelve kelbs (pieces of red brick or tile about the size of a walnut) similar to those used in tab ("dogs"), the game already described in Home Library No. 5—Backgammon.

The large see'gas, in like manner, require a sufficient number of kelbs to occupy all the 'ey'n save one. One of the players places two of his kelbs in the 'ey'n marked, *a a;* they then alternately place two kelbs in any of the 'ey'n of the see'ga.

All the 'ey'n but the centre one being thus occupied—most of the pieces played at random—the game is begun. The player who begins moves one of the kelbs from a contiguous 'ey'n into the centre. The other player, if the 'ey'n now made vacant be next to any one occupied by his kelbs, desires his adversary to give him, or open to him a way; and the latter must do so by removing (and thus losing) one of his own kelbs. This is also done on subsequent occasions, when required by similar circumstances. The aim of each player, after the first disposal of the kelbs, is to place any one of his kelbs in such a situation that there shall be between it and another of his one of the adversary's. Thus, by so doing, he "takes"; and so long as he can immediately make another capture by this means he does so, without allowing his opponent to move.

These are really the only rules of the game. Incidentally it will be observed that as most of the kelbs are placed at random, foresight is requisite in the disposal of the remainder.

Several see'gas, by the way, have been cut upon the stones of the summit of the great Pyramid by Arabs who served as guides to travelers.

Of course it is impossible to ascertain just when the see'ga came into existence, but it is doubtless the outcome of some very ancient game. In Cook's "Third Voyage" it is mentioned that the Sandwich Islanders played at a game similar to draughts, and with black and white pebbles on a board of fourteen by seventeen squares. It has been suggested by one writer on games that if the explorers had spent an hour in learning it perhaps we should know to-day whether it was the Chinese or the Malay game, or, if neither of these, what it was, whence derived, etc., and thus we might have had a clue, lost to

native memory evidently, as to the "connection of the Polynesians with a higher Asiatic culture in the ages before a European ship had come within their coral reefs. . ." This same writer goes on to say: "If, in comparing Greek draughts and English draughts, we were to jump to the conclusion that the one was simply a further development of the other this would be wrong, for the real course appears to have been that some old draught-game rose into chess, and then, again, a lower form of chess came down to be a game of draughts."

In another place this same writer says: "In modern Europe the older games of this class have been superseded by one of a different principle. The history of what we call *draughts* is diclosed by the French dictionary, which shows how the men used to be called *pions*, or pawns, till they reached the other side of the board, then became *dames*, or queens."

Thus, by some the modern game of draughts is recognized as being, in fact, "a low variety of chess," in which the pieces are all pawns, turned into queens in chess-fashion when they gain the enemy's line. It is further stated that the earliest plain accounts of the game are to be found in Spanish books of the middle ages, and the theory of its development through mediæval chess problems are worked out by that admirable authority on chess, Dr. A. van der Linde, in his *Geschichte des Schachspiel.*

One scholar has said quite pertinently that draughts is to chess what arithmetic is to algebra, and this seems a very fitting definition of the distinction between the two games.

According to some writers draughts does not appear to have been played in Europe prior to the middle of the sixteenth century and has been called by many the "Chess of Ladies." Indeed in foreign tongues generally it is thus classed; as, for instance, in French, *Jeu des Dames;* in German, *Damenspiel* or *Damenbrett;* in Italian, *Il Giuco delle Dame;* in Portuguese, *O Jago das Damas;* in Turkey and Persia, *Daama*, while in Gaelic there is one word only for both chess and draughts, *Taileasg*. The Scotch call the draught-board a *Dambrod*, having adopted the term perhaps from the German.

The first elaborate and really important treatise on the game was published at Paris two centuries and a quarter ago (1668) and was the work of a noted professor of mathematics, M. Mallet by name. About a hundred years thereafter Mr. William Pryne, also an instructor in mathematics, published his famous "Instruction to the Game of Draughts," and eleven years later (1767) W. Painter issued his "Companion for the Draught Player." Other essays on the subject followed, but none that bore any comparison with the very able work of Joshua Sturges, entitled "The Guide to the Game of Draughts," printed first in 1800. In 1835 Mr. Walker re-edited the work and since then it has been reprinted, the last publicaiion bearing the date of 1892, and edited by Kean, London.

The fact that, despite all the modern works on the game, Sturges' book still holds its own at the close of the century in which it first appeared is praise unneedful of comment or qualification.

Following the publication of 1800 came one by J. Sinclair, and it is worthy of note that the author of this treatise was the first of the Scottish school of writers and players who have done so much to make a popular study of a really scientific diversion. After this appeared Drummond's work, and in the same year Hay's. Then, in 1848, Anderson's first edition, followed in 1852 by the second, and so on through the latter half of the nineteenth century, including the works of such noted players and writers as Bowen, Janvier, Robertson, Spayth, Scattergood, Berkeley, Dunne and others.

All capital works these, according to their individual and respective methods or treating the game, from an historical, literary or practical standpoint in turn; those of the practical and illustrative character being, perhaps, the most popular.

None of these writings, however, solve the question of its invention, and we can simply infer from Mallet's book that whatever and whenever its origin may have been, it had probably been played more or less in Europe a century prior to the composition of his treatise.

Strutt calls it a "modern invention," and certain it is that it was not mentioned in the older editions of the *Academie des Jeux*, nor in the *Compleat Gamester*.

Perhaps it was not considered of sufficient importance among the Europeans at that period. To-day it has a firm foothold and nothing can disturb it.

Mr. Blackburn, the English chess champion, regards chess, it appears, as "a dangerous intellectual vice which is spreading to rather an alarming extent." Discussing the matter with Mr. Bardeleben some time ago, he said: ". . . . Chess is a kind of mental alcohol. It inebriates the man who plays it constantly. He lives in a chess atmosphere, and his dreams are of gambits and the end of games. . . . . Unless a man has supreme self-control, it is better that he should not learn to play chess. . . . . Draughts is a better game." . . .

Mr. H. C. White, of New York, took up this statement of Mr. Blackburn, and while disagreeing with him on many points, for he regarded draughts as far more "fascinating," hence more dangerous than chess, he said, however, that draughts was "the better game," and proceeded forthwith to give his reasons.

In his statement Mr. White says: ". . . Draughts is a better game. . . . It is an olden game. There has been no change in it since the building of the Pyramids. . . . . There are more openings in checkers than in chess. . . . Checkers is an exact mathematical problem. . . . . Compare the best chess problem you ever saw, consisting of two pieces against two (first position, for

instance), and see the difference in the real (not the apparent) depth of the game. . . . . Finally, I assert that it is far easier to become a fine chess player than an equally good checkers player." Then, after naming some of the famous draughts-players of to-day, as, for instance, Barker, Stewart, Freeman, Heffner, Read, Wiley, Jordan, Ferrie and so on, adds: ". . . . There is a far wider gap between the good and the best players at checkers than there is between the good and the best players in chess. I would rather be able to draw a game of checkers with Barker than win a game of chess from Steinitz."

Bayard Taylor has given an account of the game as played in Japan, and comparison shows that it was played by the aborigines after the Japanese method. It is also played by the natives—as already shown—in various parts of China and India, all of which goes to prove that it has been, throughout the ages, and in all places, a very popular game always.

In the foregoing pages have been given descriptions of the various forms of the game, from the earliest period to which it can be traced until to-day, the ancient and modern ideas regarding it as to its actual interest and value in itself, or as compared to chess and kindred pastimes.

The student, however, will decide this question for himself.

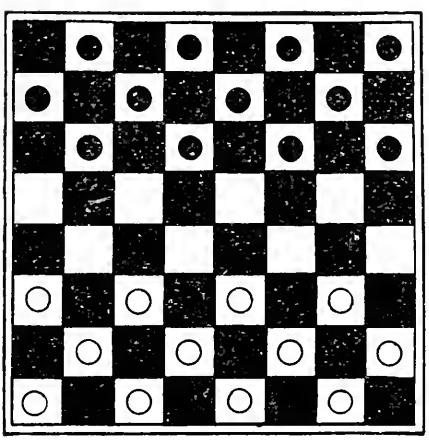
The Modern Games.

Of the varieties of Draughts recognized as standard games and played all over the world to-day are the English, Polish, Spanish, Italian and Turkish. Taking them up in turn and treating of them in their various phases, we shall note in them many characteristics peculiar to the ancient forms described in preceding pages.

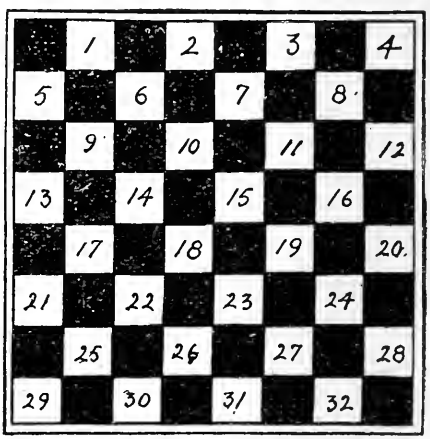
THE ENGLISH GAME.

The game is played by two persons occupying positions opposite to each other, as shown in diagram No. VI. Each player has twelve "men," of adverse colors—black and white or red and white—and these are moved on a board of sixty-four squares of alternate colors—black and white or red and white. The pieces, technically termed

No. VI.



BOARD AND MEN.



NUMBERED BOARD.

"men," are circular discs of wood or ivory, not less than one inch nor more than one and one-eighth of an inch in diameter.

One player takes the light men, the other the dark, of course.

The board is placed in such a position—the reverse of that in chess—that an upper white hand corner is on the right hand of the player, which brings the double white square to the lower right-hand corner.

Sometimes the position is changed and the board arranged—the double black square at the lower right hand—as in chess; but the first-named method usually prevails, and for the sake of clearness and simplicity it will be better to retain this.

According to that eminent authority, Hoyle: "In Scotland the black squares are generally played on ; in England the play is on the white." His instructions are so clear, and withal, so brief that they will be given here. He says :

"The players may place their men on either the black or white (red or white) squares, but the whole of them must be placed on squares of one color only. . . . . The operation of the game is very simple ; the 'men' are moved always diagonally, never sideways or straight forward, and only one square at a time. If one of the enemy's men stand in the way, no move can be effected, unless there be a vacant square beyond him, in which case he is leaped over, and, being thus taken, is removed from the board. As the pieces can only be taken diagonally, and one square at a time, there can be no taking until the antagonists have moved their men into close quarters, and in pushing the pieces thus cautiously forward at the opening, consists the chief arts of the game—the grand object being to hem in the enemy in such a manner that he cannot move his men. When the men of either opponent have made their way to the opposite end of the board, either by taking or through an open path left by preceding moves, they receive increased power ; they are then 'crowned,' which is performed by placing one of the enemy's captured men on the top of the piece which has penetrated to the enemy's first row of squares, and thus 'crowned' the piece may be moved backwards as well as forwards, but still diagonally only, and one square at a time. To get a man crowned is therefore of the first importance, as the more pieces either player has thus invested, with the privilege of backward or forward movement, the greater are his chances of beating his adversary's men off the board and winning the game."

The directions given above are so distinct and simple, that it will be an advantage to the student to carry them in his mind as he proceeds deeper into the intricacies of the game.

Allowing, therefore, as already said, that the board is so placed that the double white square is at the lower right hand—the method, by the way, which prevails in the continental varieties also—the men must be placed as follows :

At the beginning of the game they are placed on the first three rows of white squares of the board on their respective sides. (See illustration No. VI., 1st.)

The manner in which the squares are conveniently numbered, for the sake of reference, is shown in No. VI., 2d.

The player who uses the *dark* pieces, which must always be placed upon the lowest numbered square, makes the first move, and it is the custom, therefore, to change pieces every new game, as thus each player will have the opportunity in turn to begin. Regarding the choice of men at the beginning, that can be decided by mutual

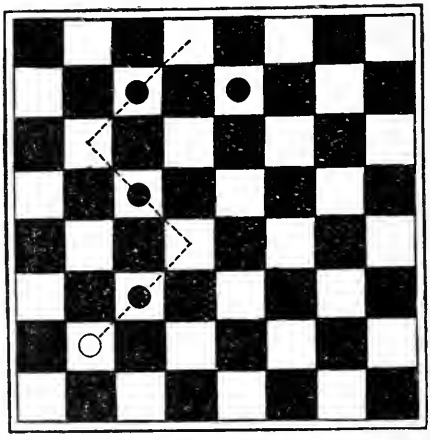
agreement, or any other method, such as drawing lots, casting dice, etc., if preferred.

At the risk of repeating information already given with admirable conciseness by Hoyle, I shall touch again upon the "method of moving," "capturing," etc., hoping by an even fuller explanation to impress these details upon the student.

MOVING.

A move consists in pushing a man from the square on which it stands to another adjacent square which is unoccupied, along the white diagonal on which the player's man is posted. The novice must be particular to bear in mind that the men can only move forward, either to the right or to the left, one square at a time, until they reach one of the four squares on the opposite end of the board to that from which the start was made.

No. VII.



When this is accomplished the men become kings and have then the right to move either forward or backward, but still *only one square at a time*. For instance: Black (or red) wishes to move his man placed on square 10, and this he may do by pushing it to either 14 or 15, and when any of his men arrives at 29, 30, 31 or 32 they become kings. Likewise, White, in moving, must play along a white diagonal, either to right or to left, and in the direction approaching the squares 1, 2, 3 and 4, on any of which the white piece becomes king.

CAPTURING.

The men can take (capture) in the direction in which they are moving by leaping over any hostile piece that is on an adjoining square

provided, naturally, that there be a vacant white square beyond it. The captor is placed on the vacant square, and the man taken is removed from the board. If a number of pieces on forward diagonals should be exposed by having open squares behind them, they may be taken all together at one capture, and the capturing man is then placed on the square beyond the last piece taken.

Example: A White man is placed, as shown in diagram on page 14 (No. 7), on square 25, and could capture Black (or red) men on 22, 14 and 6 in a zig-zag line, or on 22, 15, 8; or, still again, on 22, 15 and 7, provided, of course, as seen by this cut, a vacant space should be behind each of them.

HUFFING.

When a player neglects, through oversight or otherwise, to avail himself of an opportunity to take a man, his adversary has three alternatives: 1. He may allow the move to "hold good." 2. He may make the player in fault capture the man or men *en prise*—that is, liable to be taken. 3. He may *huff*—that is, remove from the board the piece which could have made the capture, but failed to do so.

Example: Black is obliged to begin by moving one of the pieces placed on 9, 10, 11 or 12. He moves the man from 11 to 15 and White responds by moving his man from 22 to 18. Black can capture White by leaping his piece from 15 to 22, and remove the man thus taken off the board. Should Black, however, not capture White, but, on the contrary, move in a different direction, say from 12 to 16, he is liable to be *huffed*, that is, White may remove from the board the man with which Black ought have made the capture, as a penalty for not having done so.

Again, White may, if he prefers, leave the offending man on the board without requiring a penalty, or he may oblige Black to replace the piece played to 16, and play from 15 to 22, and thus capture the white piece on 18.

When one player "huffs" the other, rather compelling the capture, he does not put back the man his opponent moved in error, but simply removes the one huffed from off the board, and then plays his own move. In draught language it is called *huffing and moving*.

Another example of huffing is worth citing here: A White man is placed on 28, and three Blacks on 24, 15 and 6, or 24, 16 and 8, with unoccupied intervals; he may take all three and make a king, or be huffed for failing to capture them all. Frequently a novice will take one piece and overlook a second or third man which is *en prise*.

A player having the right to huff must do so before he moves, or else he forfeits said right during that turn; if, however, his opponent again neglects to capture the man *en prise*, he can exact the penalty when his turn comes round again.

When a player can take a piece in more than one way, he may choose which he prefers, notwithstanding that he may take three men in one way and only one in another.

KING.

When a piece belonging to either of the players reaches one of the squares farthest from his own end of the board, whether it be by moving or taking, he is, as already shown, made a king; that is, another man of the same color is placed on him, an operation called "crowning him."

A king can move forward or backward, keeping, naturally, on the white diagonals. A king, like any other piece, can capture any number of pieces which are *en prise*, and also is quite as likely to be huffed for not doing so.

Example: White, by reaching one of the black squares on his opponent's side of the board—let us say No. 2—would gain a king, and on next having the move, and the black pieces (kings or men) being conveniently placed on 7, 16, 24, 23 and 14, with, of course, the intervening blank square, he could take them all with one move, remaining himself at 9.

The man, on arriving at one of the extreme squares and being made a king, finishes the move, and cannot take any piece which may be *en prise*.

He is obliged to first wait for his opponent's move, and should the latter omit to remove or fortify an exposed piece it may then be captured.

The game is won by the player who can first succeed in taking or blocking up all his antagonist's men, so that he has nothing left to move. When the pieces are so reduced that there remains on the board but a very small number to each player, and these being equal on either side, neither one or the other can hope to gain anything decided from his opponent, the game is given up as *drawn*. If this were not done, and should each side have one or two kings, the game could be prolonged indefinitely, with the same hopeless possibility of natural ending as when the pieces were first being resolved into the position in question.

HINTS AND GENERAL RULES.

I. A player should never touch a man until he has decided to move it.

II. A piece should never be moved without a motive. The question, "What will be the result of such and such a move?" should be kept in the mind and applied at every stage of the game. An effort to answer it by the mental calculation of the effect of any and every plausible move at the point under discussion will be found of great advantage, although in the beginning it will doubtless seem very irksome.

III. The student must accustom himself to playing slowly at first, and, when possible, playing with people who are willing to allow an unconditional time for consideration of a difficult position, rather than with people who insist upon the strict observance of the law.

IV. When a player has gained an advantage in the number of his men he will increase the proportion by exchange. In forcing them, however, he must be careful not to injure his own position.

V. The player must keep strictly to the laws of the game at all times and oblige his adversary to do the same, as otherwise the game would be too trivial for serious consideration.

VI. The student should always play with fine players rather than those with whom he can win, and he should, moreover, take every chance he can of looking on when good players are engaged at it.

VII. A player should never engage with a player better than himself without offering to take such odds as he may wish to give. If, on the contrary, the player finds himself so superior to his adversary that he can get no amusement out of the game when played on even terms, he should offer him odds, and if he declines, cease playing with him. The stronger player should always give odds, thereby making the game equally interesting to both.

VIII. The player should never touch the squares with his fingers when calculating, nor let his hand hover over the board. He should avoid, also, incessant talking during the progress of the game, and avoid any display of impatience if his adversary happens to be slow in deciding upon a move.

Finally, he must bear in mind and try and practice always what are termed *the three golden rules* to be observed in all games of calculation:

First—Avoid all boasting and loud talking about his skill.

Second—Lose with good temper.

Third—Win with silence and modesty.

The Laws of the Game.

I. The standard board shall be of light and dark squares, not less than fourteen inches nor more than fifteen inches across said squares.

II. The standard pieces, technically called men, and generally described as White and Black, must be light and dark (for instance, White and Red or White and Black), round in shape, not less than one inch nor more than one and one-eighth inches in diameter.

III. The board must be so placed that the bottom corner square on the left hand shall be black.

IV. The men shall be placed on the black squares. (See Laws III. and IV.) After substituting the word White for Black these two laws become binding upon the players of any place where it is customary to play on the White Squares.

[AUTHOR'S NOTE.—Throughout this treatise the white squares will be used to play on.]

V. The Black men shall invariably be placed upon the real or supposed first twelve squares of the board; the White, upon the last twelve squares.

VI. Each player shall play alternately with White and Black men, and lots shall be cast for the color only once, viz., at the beginning of the play, the winner to have his choice of playing with Black or White.

VII. The first play must be *invariably* made by the person having the Black men, and that alternately until the end of the play.

VIII. *Time.*—At the end of five minutes (if the play has not been previously made), time must be called by the person appointed for that purpose, in a distinct manner, and if the play be not completed on the expiring of another minute, the game shall be adjudged to be lost through improper delay.

IX. When there is only *one way* of taking *one or more* pieces, time shall be called at the end of one minute, and if the play be not completed on the expiring of another minute, the game shall be adjudged to be lost through improper delay.

X. Either player is entitled, on giving intimation, to arrange his own or opponent's men properly on the squares. After the move has been made, however, if either player touch or arrange any piece without giving intimation to his adversary, he shall be cautioned for the first offence and shall forfeit the game for any subsequent acts of the kind. N. B.—Anderson's Clause 10 reads as follows:

"After the first move has been made, if either player arrange any

piece without giving intimation to his opponent, he shall forfeit the game ; but if it is his turn to play, he may avoid the penalty by playing that piece, if possible." (It is in deference to the general opinion that this law is unreasonable and unnecessarily harsh, that McCulloch's amendment has been substituted.)

XI. After the pieces have been arranged, if the person whose turn it is to play *touch* one, he must either play *it* or forfeit the game. When the piece is not playable, he forfeits according to the preceding law.

XII. If *any part* of a playable piece be played over an angle of the square on which it is stationed, the play must be completed in *that* direction.

XIII. A capturing play, as well as an ordinary one, is completed whenever the hand has been withdrawn from the piece played, even although one or more pieces should have been taken.

XIV. The Huff or Blow is to remove from the board, before one plays one's own piece, any one of the adverse pieces that might or ought to have been taken ; but the Huff or Blow never constitutes a play.

XV. The player has the power either to *huff*, *compel the take* or *let the piece remain on the board*, as he thinks proper.

XVI. When a man first reaches any one of the squares on the opposite extreme line of the board it becomes a king, and can be moved backwards or forwards as the limits of the board permit, though not in the same play, and must be crowned (by placing a man on top of it) by the adversary. If he neglects to do so and play, any such play shall be put back until the man be crowned.

XVII. Either player making a false or improper move shall instantly forfeit the game to his adversary without another move being made.

XVIII. When taking, if either player remove one of his own men, *he* cannot replace it, but his *opponent* can either play or insist on his replacing it.

XIX. A draw is when neither of the players can force a win. When one of the sides appears stronger than the other, the stronger party is required to complete the win, or to show at least a decided advantage over his opponent within forty of his own moves—to be counted from the point at which notice was given—failing in which, he must relinquish the game as a Draw.

XX. Any thing tending to either annoy or distract the attention of the players is strictly forbidden ; such as making signs or sounds, pointing or hovering over the board, unnecessarily delaying to move a piece touched, or smoking. Any *principal* so acting, after having been warned of the consequences and requested to desist, shall forfeit the game.

XXI. While a game is pending, neither player is permitted to

leave the room without giving a sufficient reason or receiving the other's consent or company.

XXII. Either player committing a breach of these laws must submit to the penalty, and his opponent is equally bound to exact the same.

XXIII. Any spectator giving warning, either by sign, sound or remark on any of the games, whether played or pending, shall be expelled from the room during the match.

XXIV. Should any dispute occur, not satisfactorily determined by the preceding laws, a *written statement of facts* must be sent to a disinterested arbiter having a knowledge of the game, whose decision shall be final.

NAMES OF GAMES, OR OPENINGS, AND HOW FORMED.*

The first step toward a thorough comprehension of Draughts is to have the "openings" at one's "fingers' ends," so to speak. These will be summed up under their respective titles, and an illustrative game given. Space does not permit of giving the several variations which suggest themselves, but the one example in turn will suffice to indicate the manner of play. There is an asterisk against each move that makes a capture, and the disposition of the men at the end of the game is also noted.

N.B.—To play over the games and problems hereafter given, the student must number the white squares on his draught board from 1 to 32, and bear in mind that the Black men should occupy the first twelve squares.

In regard to any games which the student may wish to reverse, let the following instructions (as given by Hoyle) be noted: "Write down those figures required to make the numbers played 'from and to' exactly 33, as in the example shown below."

The game is begun by Black moving 11 to 15; and as 22 added to 11 and 18 to 15 each form 33, set down 22—18, which, in reversing the game, must be White's first move. By acting in a similar manner the game will be completely reversed.

ORIGINAL GAME.

	Black.	White.
Move.	From To	From To
1	11—15	23—18
2	8—11	27—23
3	4— 8	23—19
4	9—14	18— 9
5	5—14	22—17
6	15—18	26—22
7	11—15	17—13
8	7—11	31—26
9	18—23	
	Black wins.	

THE SAME REVERSED.

	White.	Black.
Move.	From To	From To
1	22—18	10—15
2	25—22	6—10
3	29—25	10—14
4	24—19	15—24
5	28—19	11—16
6	18—15	7—11
7	22—18	16—20
8	26—22	2— 7
9	15—11	
	White wins.	

*The tables of games given are from Berkeley's ample treatise.

THE SINGLE CORNER OPENING.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	Black.	White.
1	11—15	22—18	1	22—18	11—15
2	15—22*	25—18*	2	18—11*	8—15*
3	8—11	29—25	3	25—22	4— 8

Remark—This is by no means a good defense for White (second player), as should Black play as given above he ought to win in nearly every case.

The "Single Corner" is so named from the fact of each of these moves being played from one single corner towards each other.

GAME.

The position of the men is as follows :

Black—2, 11, 15, K-18, 19. White—K-5, 9, 20, 24, 26.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	22—18	14	3— 7	3—25
2	15—22*	15—18*	15	6— 9	13— 6*
3	8—11	29—25	16	1—10*	22—13*
4	4— 8	25—22	17	14—18	23—14*
5	12—16	24—20	18	16—30**K	25—21
6	10—15	21—17	19	10—17	21—14*
7	7—10	27—24	20	30—25	14— 9
8	8—12	17—13	21	25—22	9— 5
9	9—14	18—9*	22	22—18	31—26
10	5—14*	24—19	23	11—15	5—1K
11	15—24*	28—19*	24	12—16	13— 9
12	14—17	32—27	25	16—19	
13	10—14	27—24	26	Black Wins.	

MAID O' THE MILL OPENING.

The "Maid o' the Mill Opening," so named in compliment to a miller's daughter in Lanarkshire, who was a capital player and liked especially this opening.

GAME.

OPENING.			REVERSED.		
Move.	Black.	White	Move.	White.	Black.
1	11—15	22—17	1	22—18	11—16
2	15—18	23—14*	2	18—15	10—19*

Remark—A safe defense, as the game generally ends in a draw.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	22—17	13	18—27*	13— 9
2	15—18	23—14	14	6—13	22—17
3	9—18*	17—13	15	13—22*	25—4***K
4	8—11	26—23	16	27—32K	4— 8
5	10—14	24—20	17	32—27	29—25
6	11—15	28—24	18	5— 9	25—22
7	4— 8	30—26	19	9—13	8—11
8	8—11	26—22	20	1— 5	11— 8
9	3— 8	32—28	21	2— 7	8— 3
10	7—10	24—19	22	7—11	3— 7
11	15—24*	28—19*	23	27—23	
12	11—15 var ·	27—24		Drawn.	

The position of the men is as follows:

Black—5, 10, 11, 12, 13, 14, K-23. White—K-7, 19, 20, 21, 22, 24, 31.

THE CROSS OPENING.

So named because the second move is played across the direction of the direction of the first.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White.	Black.
1	11—15	23—18	1	22—18	10—15
2	8—11	27—23	2	25—22	6—10

Remark—This opening cannot be said to be favorable to White (second player), as Black, even if he play badly in the early part of the game, can, nevertheless, draw. Black should play, however, 11—16 and not 4—8 at his third move, as, should he play the latter, the game will result in a draw.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—18	7	8—11	29—25
2	8—11	27—23	8	10—14	19—15
3	11—16	18—11*	9	3— 8	22—17
4	16—20	24—19	10	20—24	17—10*
5	7—16*	22—18	11	16—20	
6	4— 8	25—22		Black wins.	

The position is:

Black—1, 2, 5, 6, 8, 9, 11, 12, 20, 24. White—10, 15, 18, 21, 23, 25, 26, 28, 30, 31, 32.

THE OLD FOURTEENTH OPENING.

So named through being known to players as the fourteenth game in Sturges' original work.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White	Black.
1	11—15	23—19	1	22—18	10—14
2	8—11	22—17	2	25—22	11—16
3	4— 8	17—13	3	29—25	16—20

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—19	10	2— 9*	22—17
2	8—11	22—17	11	9—13	26—22
3	4— 8	17—13	12	3— 8	23—18
4	15—18	24—20	13	14—23*	31—27
5	11—15	28—24	14	15—18	22— 6**
6	8—11	25—22	15	13—22*	27—18*
7	18—25*	29—22*	16	1—10*	18—14
8	9—14	27—23	17	10—17	21—14*
9	6— 9	13— 6*		White wins.	

Remark—At his third move White should play 17—13, although 25—22 is by no means a bad move. Again, White at his sixth move should play 25—22, and not 26—22, as, if he should move the latter, he will most probably lose the game.

The position is:

Black—5, 7, 8, 11, 12, 22. White—14, 19, 20, 24, 30, 32.

GLASGOW OPENING.

It has generally been known by this name since Sinclair, of Glasgow, played it against Henderson at their match in Hamilton in 1828.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White.	Black.
1	11—15	23—19	1	22—18	10—14
2	8—11	22—17	2	25—22	11—16
3	11—16	24—20	3	22—17	9—13

Remark—This opening is a variation of the the Old Fourteenth, made by the first player playing 11—16 at his third move, and it is a fairly good one for him if he plays 16—20 and not 4—8 at his eight move.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—19	11	4— 8	24—19
2	8—11	22—17	12	8—11	30—26
3	11—16	24—20	13	11—16	17—13
4	16—23*	27—11**	14	2— 7	22—18
5	7—16	20—11*	15	14—17	21—14*
6	3— 7	28—24	16	10—17*	25—21
7	7—16*	25—22	17	6—10	21—14*
8	16—20	29—25	18	10—17*	18—14
9	20 —27*	31—24*	19	17—21	19—15
10	9—14	26—23		Drawn.	

The position is :
Black—1, 5, 7, 12, 16, 21. White—13, 14, 15, 23, 26, 32.

THE LAIRD AND LADY OPENING.

So called from having been the favorite game of Laird and Lady Caster, whose home was in Cambusnethan, Lanarkshire.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White.	Black.
1	11—15	23—19	1	22—18	10—14
2	8—11	22—17	2	25—22	11—16
3	9—13	17—14	3	24—20	16—19

Remark——This is another variation from the Old Fourteenth Opening.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—19	15	11—16	20—11*
2	8—11	22—17	16	7—16*	26—23
3	9—13	17—14*	17	17—26*	23—19
4	10—17*	26—23	18	16—23*	27—11**
5	15—18	19—15	19	13—17	30—23*
6	13—17	23—19	20	17—22	23—19
7	4— 8	24—20	21	22—26	11— 8
8	6— 9	28—24	22	26—31-K	8— 4-K
9	1— 6	15—10	23	31—26	4— 8
10	9—13	19—10*	24	26—22	8—11
11	6—15*	31—26	25	22—18	32—28
12	11—15	25—22	26	18— 9*	10— 6
13	8—11	29—22*	27	3— 7	
14	18—25*			Drawn.	

The position is :
Black—2, 5, 7, K-9, 12. White—6, K-11, 19, 24, 28.

THE FIFE OPENING.

Thus called since 1847, when Wyllie, from Fifeshire, played it against Anderson.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White.	Black.
1	11—15	23—19	1	22—18	10—14
2	9—14	22—17	2	24—19	11—16
3	5— 9	26—23	3	28—24	7—10

Remark—This opening is not particularly favorable to White (second player), but if he plays correctly he should make a draw.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—19	13	5— 9	31—26
2	9—14	22—17	14	9—14	26—22
3	5— 9	26—23	15	14—21*	23—18
4	9—13	30—26	16	21—25	27—23
5	13—22*	25— 9*	17	15—19	23—16*
6	6—13*	29—25	18	11—27	32—23*
7	8—11	25—22	19	25—30K	22—17
8	4— 8	22—17	20	30—25	28—14
9	13—22*	26—17*	21	8—11	18—14
10	1— 5	17—13	22	25—21	
11	2— 6	21—17		Black wins.	
12	12—16	19—12			

The position is: Black—3, 6, 7, 10, 11, K-21. White—12, 13, 14, 17, 23, 24.

Note—If White plays 17—14 at thirternth move, or 24—19, he still loses; but if he plays 24—20 the game ought to result in a draw. If White at his eleventh move plays 24—20 instead of 21—17, as given above, he will obtain a draw, unless Black at fourteenth move plays 5—9 instead of 8—11, which will result in a win for Black.

WILL O' THE WISP OPENING.

This was so named by Mr. G. Wallace, of Glasgow, from the peculiarity of some of the variations, where the player discovers by his loss that he has been pursuing an *ignis fatuus*.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White.	Black.
1	11—15	23—19	1	22—18	10—14
2	9—13	26—23	2	24—20	7—10
3	6— 9	22—18	3	27—24	11—15

Remark—This opening is favorable to White, so if he plays 26—23 at his second move he should draw the game; but if he plays 21—27 he loses it. If Black, on the other hand, plays 8—11 instead of 6—9 he should lose the game.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—19	10	7—23*	31—27
2	9—13	26—23	11	12—16	27—18*
3	6— 9	22—18	12	4— 8	24—20
4	15—22*	25—18*	13	16—19	30—26
5	8—11	29—25	14	3— 7	32—27
6	9—14	18— 9*	15	8—12	27—24
7	5—14*	23—18	16	19—23	26—19*
8	14—23	27—18*	17	11—16	20—11*
9	10—15	19—10	18	7—23**	Drawn.

The position is: Black—1, 2, 12, 13, 23. White—18, 21, 24, 25, 28.

THE DEFIANCE OPENING.

So called because it defies or prevents the formation of the Fife game.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	White.	Black.
1	11—15	23—19	1	22—18	10— 4
2	9—14	27—23	2	24—19	6—10
3	8—11	22—18	3	25—22	11— 5

Remark—This ought to prove a safe defense for White (second player) should he play 27—23 at his second move, but this opening is not often played. Black should carefully avoid playing 22—17 at his third move.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	23—19	10	4— 8	32—29
2	9—14	27—23	11	17—22	26—17*
3	8—11	22—18	12	13—22*	15—10
4	15—22*	25— 9**	13	7—14	18— 9*
5	5—14*	29—25	14	11—16	23—18
6	6— 9	25—22	15	8—11	9— 5
7	9—13	22—18	16	3— 7	18—14
8	14—17	21—14	17	2— 6	27—23
9	10—17*	19—15	18	6—10	14— 9

The game is drawn and the position is:
Black—1, 7, 10, 11, 12, 16, 22. White—5, 9, 23, 24, 28, 30, 31.

THE DOUBLE CORNER OPENING.

So named from its first mover (9—14) being from one double corner to another.

Move.	Black.	White.	Move.	White.	Black.
1	9—14	22—18	1	24—19	11—15
2	5— 9	25—22	2	28—24	8—11

OR,

Move.	Black.	White.	Move.	White.	Black.
1	9—14	22—18	1	24—19	11—15
2	11—15	18— 9	2	22—18	15—24
3	5—14	23—19	3	28—19	10—14

Remark—This opening is extremely likely to end in a draw, as the player who chooses the opening has to fall into error twice before he loses the game.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	9—14	22—18	8	14—18	27—23
2	11—15	18— 9*	9	18—27	32—23*
3	5—14*	23—19	10	11—16	24—20
4	6— 9	25—22	11	15—24	20—11*
5	9—13	22—17	12	7—16	28—19*
6	13—22*	26—17*	13	10—15	19—10*
7	8—11	29—25	14	2— 6	Drawn.

The position is:
Black—1, 3, 4, 6, 12, 16. White—10, 17, 21, 23, 25, 30, 31.

THE SECOND DOUBLE CORNER.

This is named, like the preceding variation, because the first move of the *second* player is from the one double corner toward the other.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	Black.	White.
1	11—15	24—19	1	28—18	9—14
2	15—25	28—19	2	18— 9	5—14
3	8—11	22—18	3	52—22	11—15

Remark.—This is by no means a good opening for White, or second player, as, should he fall into the error of playing 27—24 instead of 30—25 at his fifth move, or 26—22 instead of 21—17 at his tenth move, he will lose the game; and the best that can happen to him is for the game to be drawn.

On the other hand, Black, or first player, has several options throughout the game, none of which should alter the result.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	24—19	14	3— 8	13— 9
2	15—24*	28—19*	15	8—11	22—18
3	8—11	22—18	16	14—17	25—21
4	10—14	25—22	17	17—22	21—17
5	11—16	30—25	18	22—26	31—22*
6	4— 8	22—17	19	1— 5	9— 6
7	16—20	17—10*	20	2— 9*	17—13
8	6—24**	32—28	21	9—14	18— 9*
9	8—11	28—19*	22	5—14*	22—18
10	11—16	21—17	23	14—17	29—25
11	7—10	17—13	24	17—22	18—14
12	9—14	18— 9*	25	10—17*	25—18*
13	5—14*	26—22	26	14—22	19—15

The game is drawn and the position is:
Black—11, 12, 16, 20, 22. White—13, 15, 18, 23, 27.

THE AYRSHIRE LASSIE OPENING.

OPENING.			REVERSED.		
Move.	Black.	White.	Move.	Black.	White.
1	11—15	24—20	1	22—18	9—13
2	8—11	22— 8	2	25—22	11—15
3	15—22	25—18	3	18—11	8—15

Remark—This is a good defence for White (second player), as, should he play well, the game ought to result in a draw; whereas if Black makes a mistake at his seventh move by playing 9—13 instead of 7—10 White ought to win.

GAME.

Move.	Black.	White.	Move.	Black.	White.
1	11—15	24—20	13	15—18	22—15*
2	8—11	22—18	14	11—18*	32—28
3	15—22	25—18*	15	2— 7	30—25
4	4— 8	29—25	16	7—11	25—21
5	10—15	25—22	17	18—22	26—17*
6	12—16	21—17	18	11—15	20—16
7	7—10	17—13	19	15—18	24—20
8	8—12	28—24	20	18—22	27—24
9	9—14	18— 9*	21	22—26	19—15
10	5—14*	23—19	22	12—19*	13— 9
11	16—23*	26—19*	23	6—22**	15— 6*
12	3— 8	31—26	24	1—10*	24— 6*

The game is drawn and the position is: Black—8, 14, 22, 26. White—6, 20, 21, 2[illegible]

The above twelve illustrations will give the student a practical insight into the various "openings," and are sufficient in number to show him something of the varieties possible therein. To these we may add the "Dyke," the "Souter," the "Whilter," "No Name Opening," "Nondescript Opening," etc., all very intetesting and treated of at length in the various publications.

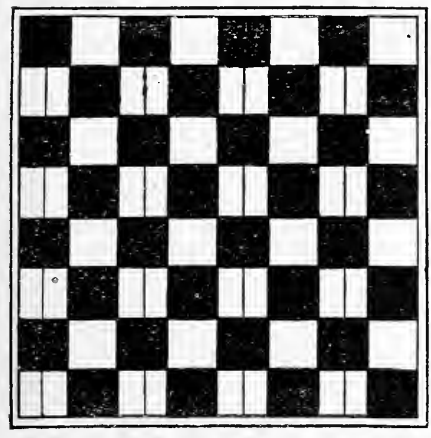
THE "MOVE" AND ITS CHANGES.

(The "Great Secret.")

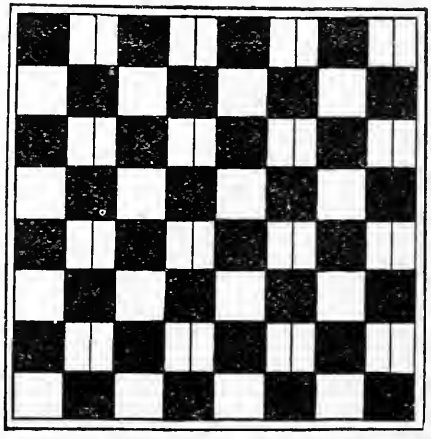
Assuming that the student has mastered the first principles of the game, there remains still a very important factor to be considered ; to have it is success, without it a failure. It is essential, therefore, to be able to discover at all stages of the game which player has the "move."

The first step is to be able to discover, at any stage of the game, which player has possession of this very important factor, as it is constantly passing from one to the other as the pieces are exchanged and removed from the board. There are several methods for doing this, but the most simple is to divide the board into two systems of squares, consisting of four columns each, viz., those columns with a White square at the bottom to form one system, and those with a Black the other. Examples:

No. VIII.



FIRST SYSTEM.



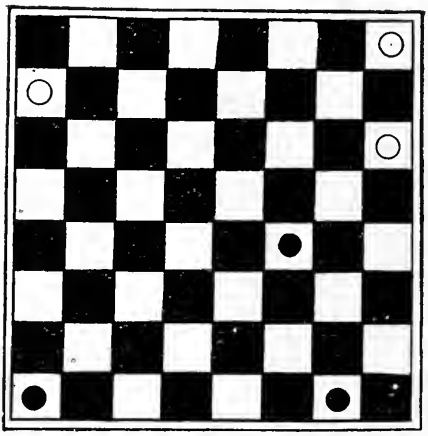
SECOND SYSTEM.

Then count the pieces in one system only (either will do). If the number be an odd one, and it is A's turn to play, he has the "move;" if even, B has it. (See Example IX.)

In this position (see No. IX.) it will be at once seen that the number of pieces in either one of the two systems is odd ; therefore Black has the "move," and is enabled to block his opponent's pieces and force the win, thus : 1—5, 28—24, 4—8, 24—19, 8—11, 29—25, 5—9, 25—22, 9—13. White must now lose a piece and the game.

No. IX.

BLACK.



Black to move and win.

Should it be desirable to change the "move," it can be done by an exchange of odd pieces, as one for one or three for three, but one of the capturing pieces must be taken off the board or the rule will not apply.

In both the positions shown on page 29, it being White's turn to play, Black has the "move." In No. X., White, exchanging 23—19, gains the "move" (one of the captured pieces being taken off the board) and wins.

In No. XI. White draws by anything save 10—15. Should White be tempted to make that move, then Black wins by 25—22, keeping the "move," as neither of the capturing pieces are taken off the board.

An exception to the above rule arises when there is an odd number of pieces upon the board, as, for instance, three to two or four to three.

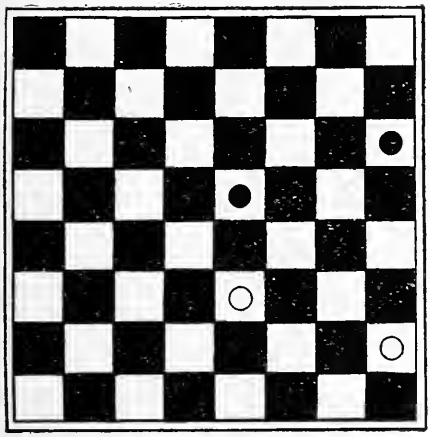
In studying end-games of this description, it is invariably discovered that one player has the "move" in one system of squares, and his adversary in the other ; so that the "move" varies according to the fluctuations of the play from one system to the other.

If the player of the weaker side can manage to intrench his pieces in the system in which he has the "move," it is always a great aid to him in his defense, and will enable him also to force a draw sometimes.

To find in which system he has the "move," when it is his turn to play, the player must count the pieces in either system. If the

No. X.

BLACK.

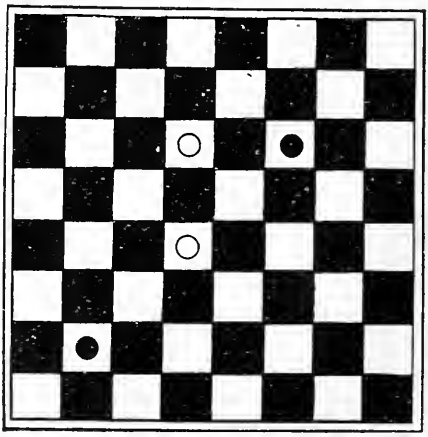


WHITE.

White to move and win.

No. XI.

BLACK.



WHITE.

White to move and draw.

number is even, he will have the move in that system ; if odd, it will be in the other. Example :

WHITE MOVES.

(a) 27 23	7—11	23 26	19—23	25 30	27—31
2— 7	27 23	15—19	30 25	24—27	25—30
23 27	11—15	26 30	20—24	30 25	Draws

(a) If 27—32 Black forces.

BLACK MOVES.

2— 7	26 23	13—17	27 32	25—30	32 27
(a) 22 26	11—16	32 27	21—25	27 32	
7—11	27 32	17—21	32 27	30—25	Drawn

(a) If White should now try to draw by holding the man on thirteen, as in above example, Black, having the "move," would win.

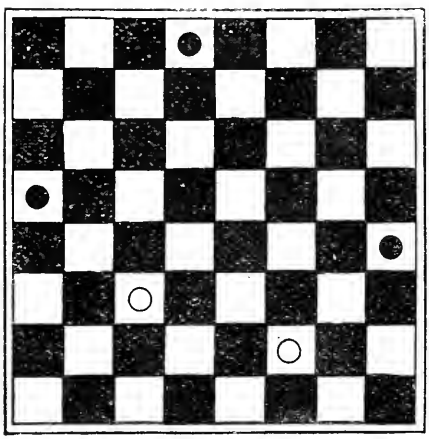
The player should note that each move is made by the removal of the piece "from" the square indicated by the "left-hand" number, to the square indicated by the "right-hand" number in the notation column ; and furthermore, the Black's move is always shown by a dash (—) between the numbers.

Following are a few examples illustrative of the various modes of play, as arranged by different well-known authorities.

SOME "ELEMENTARY END-GAMES."

No. XII.

BLACK.

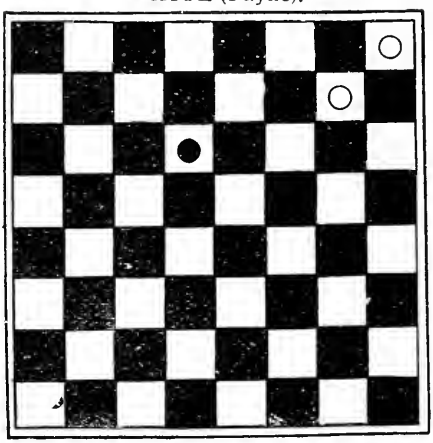


WHITE.

Either to move; White draws.

No. XIII.

WHITE (Payne).



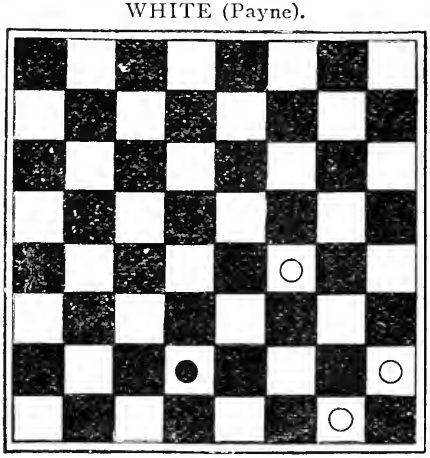
BLACK.

Black to move and draw.

23—26, 25—21, 26—22. Drawn.

No. XIV.

WHITE (Payne).



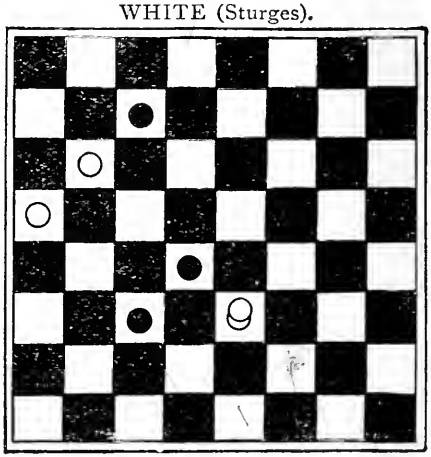
BLACK.

Black to move and win.

1—6	6—9	7—10
5 1	14 5	Black wins.

No. XV.

WHITE (Sturges).



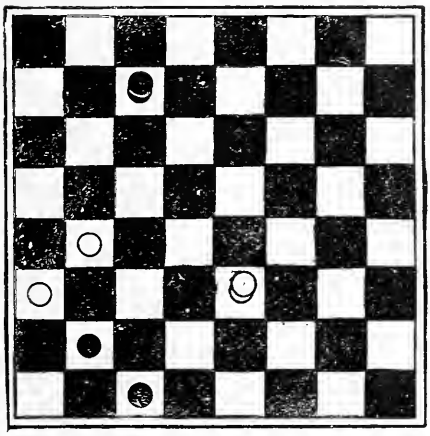
BLACK.

Black to move and win.

6—1, 2—3, 1—4, 1—5. Black wins.

No. XVI.

WHITE (Anderson).



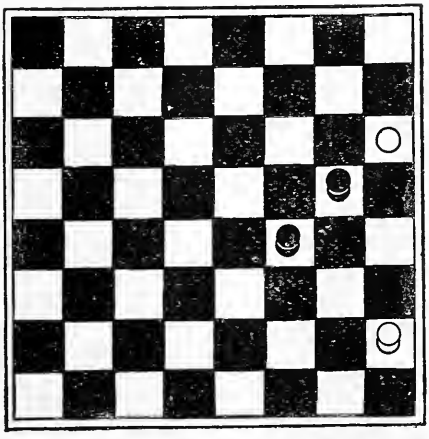
BLACK.

Black to move and draw.

3—7, 10—3, 24—27. Drawn.

No. XVII.—Known as "First Position."

WHITE (Payne).



BLACK.

17—13	10—15	15—18	5— 1
5 1	9 5	(c)17 13	25 22
13— 9	15—18	18—15	1— 6
1 5	(a) 5 9	9 14	22 25
9 6	1— 5	1— 5	6—10
5 1	(b) 9 6	14 17	25 22
14—10	18—15	15—10	10—15
1 5	21—17	17 22	22 25
6— 1	5— 1	10—14	15—18
5 9	6 9	22 25	Black wins

(a) 21—17, 18—22, 17—14, 1—6, 6—2, 1—5, 22—17, etc. Black wins.

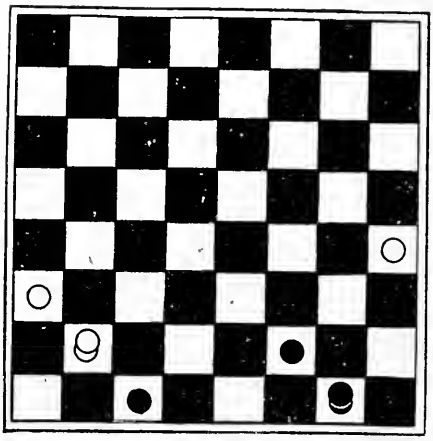
(b) 9—13, 18—22, 21—17, 5—1, 17—14, 1—5, 14—10, 22—18, 10—6, 5—1, etc. Black wins.

(c) 9—5, 18—22, 17—14, 1—6, 5—1, 6—2, 1—5, 22—17, 14—9, etc. Black wins.

No. XVIII.—Second Position.

WHITE.

1— 5	32 28		24—27	28 32
8 11	24—27		28 24	19—24
5— 9	28 32		27—32	32 28
11 15	27—31		24 28	11—16
9—14	32 28		32—27	28 19
15 11	31—27		28 32	16 23
14—18	28 32		27—24	12 8
11 16	27—23		32 28	23—18
18—15	32 28		24—19	8— 4
16 20	23—18		28 32	18—14
15—11	28 24		19—15	4— 8
20 24	18—14		32 28	6— 1
3— 7	24 19		15—10	14— 9
24 19	6—10		28 24	13 6
7—10	19 23		10— 6	1—10
19 23	10—15		24 19	11 16
10—15	23 27		14—10	10—15
23 27	15—19		19 24	16 20
15—19	27 32		10—15	15—19
27 32	19—24		24 28	Black
19—24	32 28		15—19	wins.



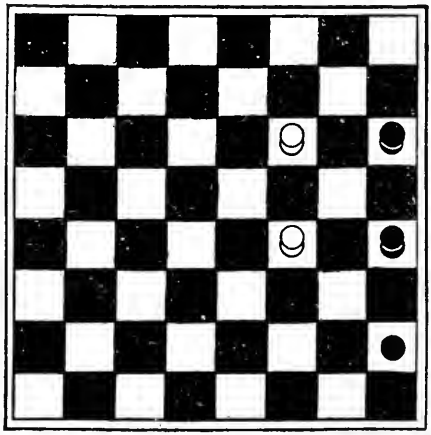
BLACK.

Black to move and win.

No. XIX.—Third Position

WHITE (Avery).

13— 9	25—22		27—23	24—20
22 18	15 10		22 25	22 26
9— 6	22—26		2— 7	20—16
18 22	14 18		25 22	26 22
6 1	5— 9		7 11	16—12
22 18	10 6		22 25	22 26
21—25	9—13		11—15	12— 8
18 15	6 10		25 22	26 22
1— 6	26—31		23—27	8— 3
14 17	10 14		22 26	14 9
6— 2	31—27		27—24	15—10
17 14	18 22		26 22	Black wins



BLACK.

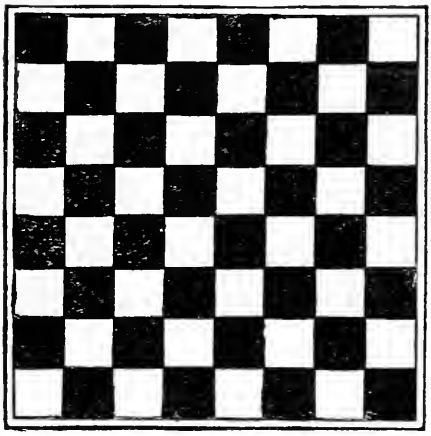
Black to move and win.

The main point in this, according to an authority on the subject, is to avoid the draw.

No. XX.—Fourth Position.

WHITE (Sturges.)

Black moves.	
28—24	32 27
32 28	24—28
24—20	27 32
28 32	18—22
22—18	31 27
31 27	22—26
23—19	30 23
27 31	28—24
19—24	Black wins



White moves.	
31—27	31 27
23—19	28—24
27 31	27 31
19—24	18—23
32 27	31 26
24—20	
27 32	
22—18	Drawn.

BLACK.

Black to move and win; White to move and draw.

THE LOSING GAME.

As the title implies, this variety is the exact reverse of the ordinary game, the player's object being to lose all his men, or otherwise have them so fixed that he is unable to move. When he succeeds in doing this he wins the game.

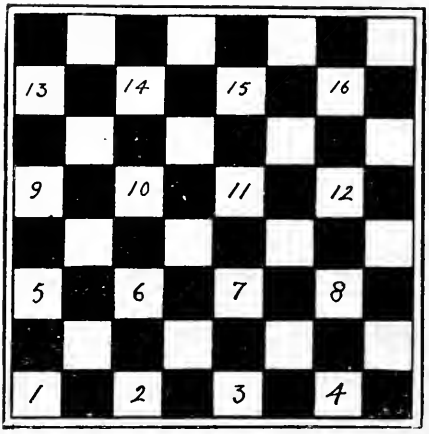
The laws for the play here are the same as in the ordinary game, to which are added the following:

I. The player who gives away the whole of his pieces wins the game.

II. Provided that the player has given away the whole of his *legally movable* men, the number that remains is considered off the board and he wins the game.

T. Dale, of Sheffield, published a book in 1866 called the *Sheffield Draughts Player*, which discloses the fact that the game is as full of intricate points as when ordinarily played, and is lively and amusing also. Although not ranking as scientific, it requires attention and does afford great scope for the intellectual and reflective faculties. He gives what he describes as a "Mathematical Rule" for playing the game, as in diagram on page 34.

No. XXI.

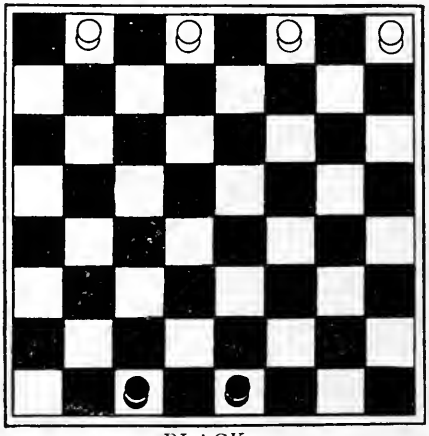


By this rule each player has sixteen *good* squares to play on, and in the majority of cases loses the game by being forced out of it. It is an advantage to a player to get one of his opponent's men fixed in his *fifth good* square, and he must carefully avoid allowing him to have a similar opportunity. It is best to open the game freely during the first four or or five moves by making *judicious* exchanges.

PROBLEM IN LOSING GAME.

No. XXII.

WHITE (Allen).



3— 7	24 20
32 27	7— 2
7—10	20 16
27 23	2— 6
2— 6	29 25
31 27	6— 2
6— 2	25 21
27 24	(a) 2— 6
2— 7	Drawn.

BLACK.

Black to move and draw.

(a) Black having constructed an impregnable fortress, White cannot approach near enough to come within range without being obliged to capture both men.

EXAMPLES OF LOSING GAME.

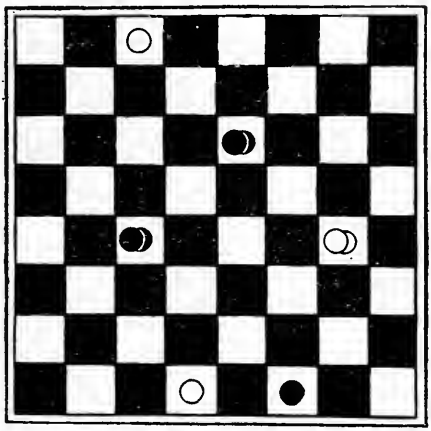
"SECOND DOUBLE CORNER."

11—15	11—20	9—14	13—22	12—16	20—27
24 19	32 27	18 9	26 17	23 19	30 26
15—24	4— 8	6—13	8— 9	16—32	23—14
27 20	28 24	25 22	17 13	31 27	
8—11	8—11	1— 6	3— 8	32—23	White
20 16	22 18	22 17	29 25	21 17	wins.

PROBLEMS OF CRITICAL END GAMES.

No. XXIII.

WHITE (F. D. James).

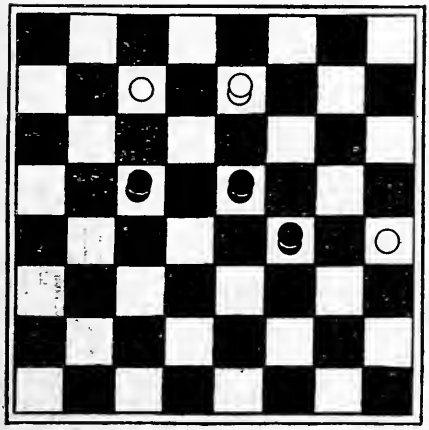


BLACK.

*23—19	19—15	40—10	10 7	7—11	12—46	16—19
7 3		21 17	17 14	8 3	14 9	Black wins

No. XXIV.

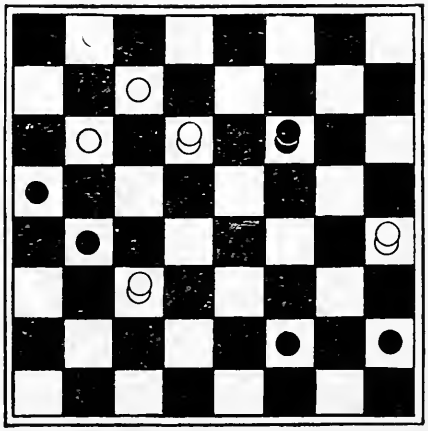
WHITE (Robinson, U. S. A.)



BLACK.
Black to move and win.
*14—17, 13—9, *18—23, 27—18, 17—14, 26—22, 14—5, etc. Black wins.

No. XXV.

WHITE (T. J. Reiley).



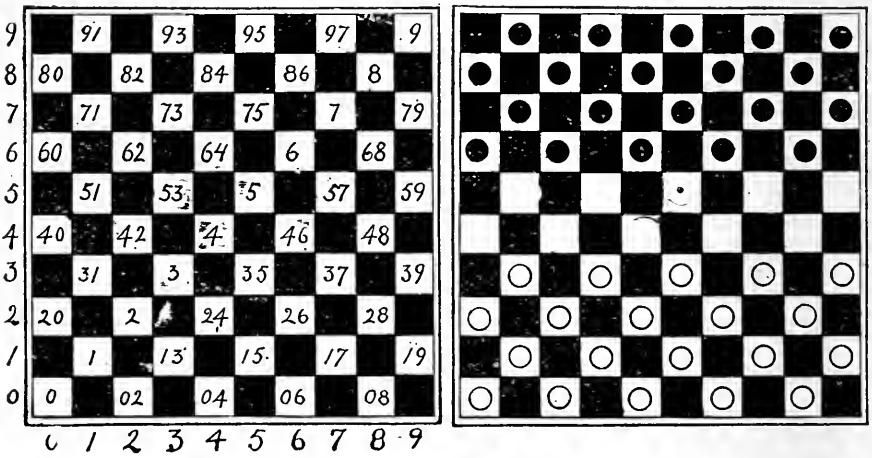
BLACK.
Black to move and draw.
*6—10, 11—8, *10—15, 8—12, *22—16, etc.
Drawn

The description, rules, tables and illustrations given in the preceding pages will furnish the student with the information and practical instruction he requires for learning to play the English variety of draughts, as, after mastering these simpler rudiments he can pass on to a more scientific and exhaustive treatise on the same.

From the English game we naturally turn to the Polish variation, as that seems to come next in point of importance.

POLISH DRAUGHTS.

No. I.



Of the many varieties of the game this is probably the most complex in character, and owing to the fact, moreover, that a board of one hundred squares and forty men are used to play with, it stands to reason that it offers an almost illimitable scope for the player's skill

It is played almost altogether on the continent, where it is said to have quite superseded the English game, which latter, it may be incidentally observed, is often referred to as, and by many considered, the old French game.

As seen by above diagrams (cut 25, Nos. I. and II.) the Polish draughts board is divided into horizontal and vertical columns, and its topography may be briefly described asfollows :

I. *Side squares* is the name given to the squares on the side of the board, while the diagonal line of ten squares, 0 to 9, is called "great line," or "central line," and the two lines of nine squares ending at the double corners are known as the "double diagonal."

II. The rectangles of squares, the paralled sides of which are made by diagonal lines of the same length, and which end at the borders,

are known as *slides*. These are four in number, each one having a circuit of eighteen squares.

These *slides* are very important in end games of three Kings to one, forming as they do, the basis of the various squares or traps for capturing the single King, and are :

First Slide—The "2—9," limited by the *double corners*, and consisting of the "double diagonal."

Second Slide—The "4—7," which is made by the four lines which end on 06, 60, 93 and 39.

Third Slide—The 5—6, which is formed by the four lines ending on the squares 04, 40, 95 and 59.

Fourth Slide—The 3—8, formed by the lines which end on 02, 20, 97 and 79. To thoroughly understand the description of the "slides," the student must familiarize himself with the board and remember that in the notation of the games *the first figure refers to the lines, the second to the columns*. For instance, the square designated by the figures 08 he will find located in the 8th column of line 0 ; or, again, 64 is at the intersection of the 6th line and 4th column.

N. B.—The sole "exception" is found in the *great* or *central line*, where the squares are numbered from 0 *diagonally* up to 9.

In the arrangement of the men on the board, it will be noticed that the White occupies the lowest number of squares and always takes first move.

As will be observed, furthermore, the even-numbered squares are all in one system and the odd in the other, the position of each square being indicated by its numbers. Example : 75—the 5th square in the 7th rank, counting upward from 0.

There are two different styles of play in Polish Draughts—one for *position*, the other *strokes;* the first being generally regarded by good players as the most sound principle of play. The "good player" is, however, able to see and profit by "strokes" when they occur, but will never interrupt any combination to pursue them. No matter what the strength of the adversary is, the opening moves should always be played toward the centre of the board, rather than to the sides. The student should give particular attention to the proper disposal of his men for the dual purpose of avoiding strokes and keeping his moves free, for if his game is too open he will be exposed to numerous strokes.

The points which especially mark the difference between the English and the Polish games are few comparatively, but of such importance as to merit the student's most careful attention and observance. These are in brief :

I. A pawn (piece) can *capture* backwards, although he can only move forward ; in this regard his power is equal to that of a king in the English game.

II. When a pawn, in making a capture, reaches the crown head,

and there is a piece or pieces *en prise*, he is not allowed to stop there and be crowned ; he must go on with the capturing play until finished. It is *compulsory* in every instance to capture the largest number of pieces in situations where there are a diverse number of pieces *en prise* in different directions.

III. Like in the Spanish game, the king has the power to move over any number of vacant squares in a diagonal direction from the one upon which he stands, provided, of course, that the way is clear for him to jump from 0 to 9 at one move, or he can be played upon any of the intermediate squares at the option of the player.

The king* has the power to capture every man of the opposite color on the diagonal he commands, regardless of intervening vacant squares, and provided there is one or more vacant squares behind the piece taken ; and should there be a man or men *en prise* on a diagonal crossing any of the squares upon which he would otherwise alight, he must turn off at that angle and make the capture. He must continue this movement as long as he has a piece to take.

The laws which govern the English game apply, with slight alterations noted on preceding page, to the Polish variation. A few suggestions regarding these may be borne in mind :

In Polish draughts especially, it is by exchanges that good players "parry strokes," and arrange them. For instance :

If the game is embarrassed it is opened by giving pawn for pawn, or two for two, or, if a dangerous stroke is imminent, it is avoided by giving pawn for pawn.

When necessary to strengthen the weak side of the game, it can be done by *exchanging*. Again, if a player desires to gain the move or an advantageous position, a well-arranged and carefully conducted exchange will usually accomplish it, and, finally, it is by these various exchanges that one pawn keeps many confined, and the game eventually won.

When two pawns of the same color are so placed that there is a vacant square behind each and a vacant one also between them where the opponent can put himself, it is known as a *lunette*. When this occurs one of the pawns must necessarily be captured, for they cannot both be played or escape at the same time. Frequently the lunette offers a number of pawns to be captured on either side. This is often a snare laid by skilled players and must, therefore, be regarded with suspicion, for naturally the opponent, if an expert in the game, would not expose himself to lose his pawn for nothing. Hence, prior to entering a lunette, he should look carefully at his opponent's position and calculate what he would himself do in a like position.

* "In the Polish game the crowned piece is called a Queen instead of King. The common name for Draughts is *Damen* (women) ; it follows therefore naturally that the principal piece should be a Queen." For convenience sake and to prevent confusion we will keep to the title of King in this treatise, however.

Toward the end of the game, when there are few men remaining on the board, they should be concentrated as soon as possible, for at this point the most trifling error may be fatal.

When one king, in possession of the centre diagonal, *i. e.*, 0—9, is left opposed to three and two moves have been made to show that a stroke is impossible, the game is declared a draw.

Pawn 04, being often of great use in end games, should not be moved, save as absolutely necessary, and it is wise not to move 05 and 04 until after those on the "single" and "double corners" 0 and 08. Squares 06 and 08 should not both be vacant at the early part of the game, and, as long as possible, the triangle formed by pawns 02, 04, 06, 13, 15 and 24 should be preserved. When, during the progress of the game, the player is forced to break the above-named triangle, let him keep intact as long as he can 24, 13, 15 and 04, and finally, when this goes, keep until the last 04.

These foregoing hints and directions are based on the broad principle of general play and must be followed or moderated according to circumstances.

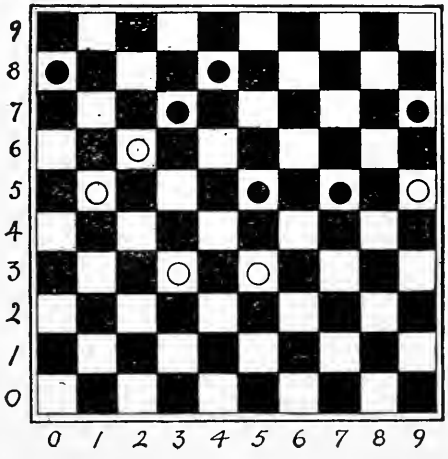
The examples which are here presented have been selected from among those revised from the works of M. Nicod and others.

SOME ELEMENTARY END GAMES AND PROBLEMS, WITH SOLUTIONS.

White occupies the bottom of the diagram, as already shown, and the terms to each problem are:

"White to move and win." Also, the sign "X4" or "X3," which are attached to some of the moves, indicates the number of pieces captured and serves as a guide to the student.

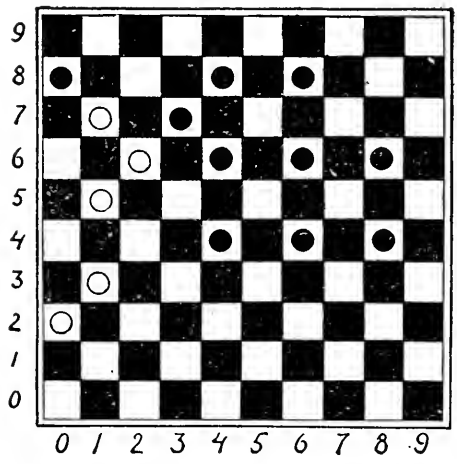
No. II.



3— 4
5 3
35—46
57 35
59—68
79 57
51—60
73—51
60—68X4
84 75

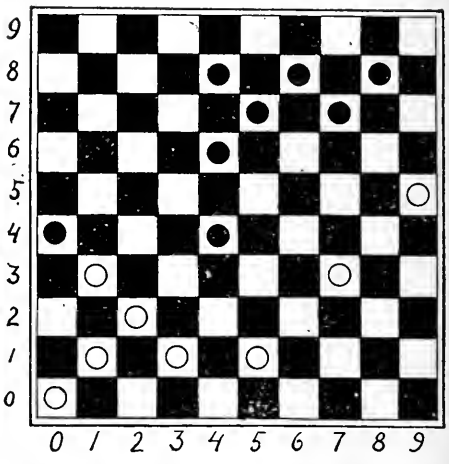
68— 7
75 64
7— 8
64 5
8— 9
5 46
9— 4
46 37
4—17
White wins.

No. III.



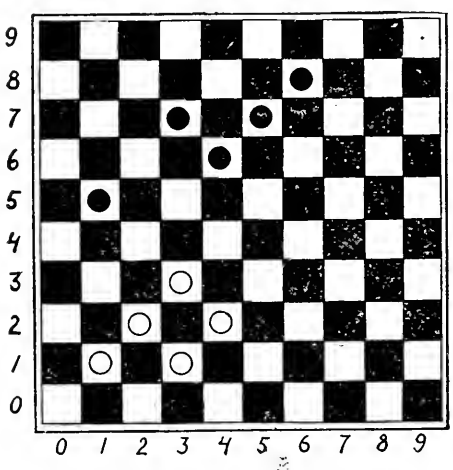
51—60	68 46
73 51	42—53
60—42	64 42
80 62	31—97X5
46—57	White wins.

No. IV.



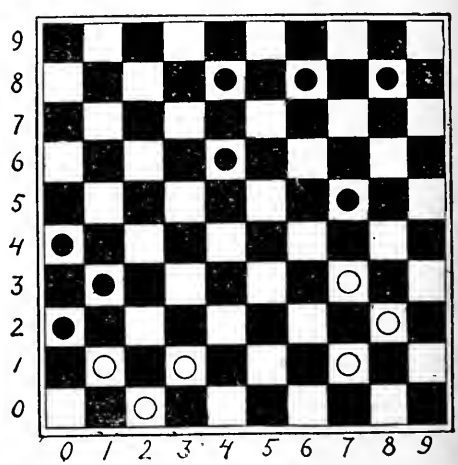
59—68	15 3
7 59	31—42
37—48	3 51
59 37	2—31
15—26	40 2
37 15	1— 9X6
13—24	White wins.

No. V.



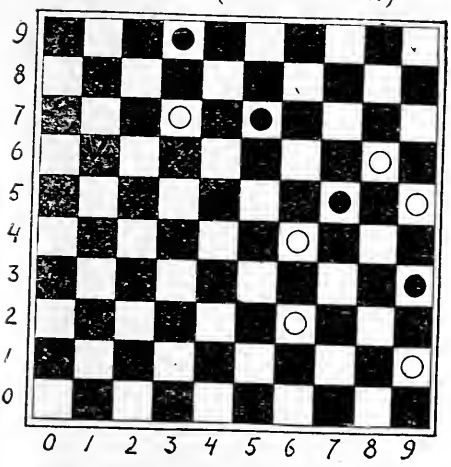
3—42	15 3
51 15	2— 6X4
13—24	White wins.

No. VI.



13— 2	24—35
31 13	02 46
02—24	37—9X5
20 02	White wins.

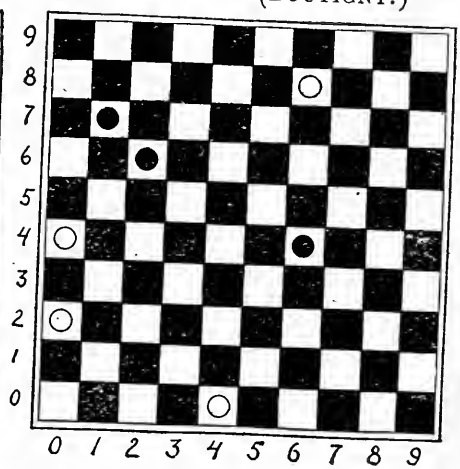
No. VII.—(Van Vught.)



46— 5	40 62
57 59	59—68
5— 6	(a) 57 48
75 57	19 28
73—84	39 35X2
93 75	68—39X5
42—51	White wins.

(a) 2—13, 68—02, 62—53, 02—1, etc. White wins

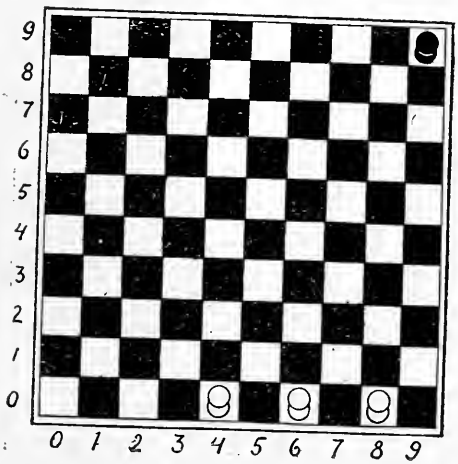
No. VIII.—(Boutigny.)



86—97	40—51
46 37	62 40
97—64	64—53
37 26	White wins.

THREE KINGS AGAINST ONE.

No. IX.



White to move; Black draws.

SOLUTION TO PROBLEM IX.

"When the King occupies the long diagonal, the game, after two moves a side have been played to show that no *coup* was at maturity, is relinquished as drawn. With beginners only is this end-game ever played, and to them one or two experiments suffice to teach the whole secret and enable them to defend the position and draw against the most skilful player. To any learner the following will at once make clear the reason of the precept never to venture beyond the square next to either single corner. At the same time the traps successively pointed out, which he baffles in this instance by simply remaining on his four squares of safety, will give him a first insight into the snares against which, when he has to move on other lines, he will have to exert great care and vigilance."

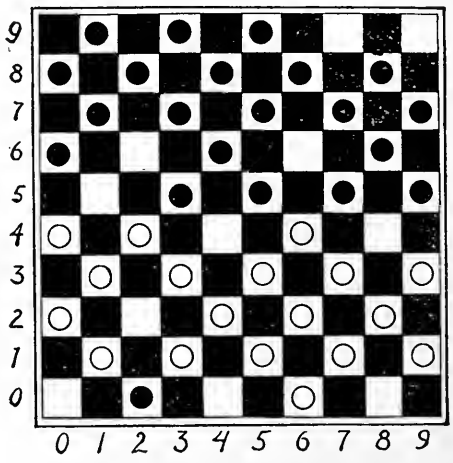
04—26	1 0	17—06	9 0	57—46	(e) 8 9
9 8	93—48	9 0	59—37	9 0	46—37
06—39	0 8	35—24	0 9	28—19	9 8
(a) 8 0	48—59	0 1	37—04	0 9	60—06
39—93	(c) 1 0	24—57	(d) 9 8	04—15	(f) 8 9
(b) 0 1	08—17	0 9	39—28	15 60	Drawn
26—35	0 8	06—39	8 9		

(a) If he moved to 3 he would avoid the threatened shot 39—6, but fall into a trap by 26—15, 08—17. (b) Trap on 5 by 93—82, 08—19. (c) Trap on 2 by 35—13, 08—26. (d) Trap on 7 by 57—68, 39—4. (e) Trap on 4 by 60—71, 19—08. (f) Trap on 6 by 37—48, 19—28.

POLISH GAMES.

Our attention is drawn to the fact here that in these following games the names of the openings refer to some *characteristic position* formed after a few moves are made, regardless of the exact order or direction in which they are played.

No. X.—The "Merchant of the Wood."

35— 4		53 35
57 35		24—46
4— 6		57 35
75 57		42—51
26—62		60 42
71 53		31—97
3— 4		White wins.

THE "MERCHANT OF THE WOOD."

31—40	7 68	0— 1	7 6	17—26	62 53	2— 3
68 59	1— 2	6 5	26—35	8 7	(a) 3—42	6 57
2—31	8 7	35—46	9 8	08—17	97 8	

(a) Forms the opening.

PIONEER, 68—57.

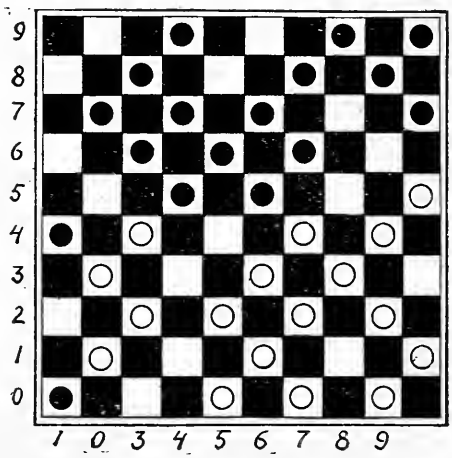
(By Mr. J. Wyllie, champion of the world at English draughts.)

35—46	46—68	3— 4	17—26	48—59	39—48
60 51	7 59	53 35	80 71	82 73	84 75
31—42	37—48	24—46	13—24	24—35	
51 40	59 37	6 5	62 53	91 82	
20—31	26—48	28—37	02 13	13—24	
(a) 68 57	62 53	71 62	73 62	75 6	Position:

(a) Forms the opening.

No. XI.

2— 3
40 4
42—51
62 40
48—57
6 48



59—68
79 57
37—59
5 37
28—80X5
White wins.

EXCHANGE, "— ."

Played at the Amiens Tourney, September, 1887, by Messrs. Leclercq and Moyencont.

35— 4	2— 3	37—48	02—13	39—57	59—68
6 5	68 59	93 84	82 73	80 71	7 59
4— 6	1— 2	28—37	37—46	28—39	57— 6
7 5	59 37	62 53	5 37	71 62	75 37
3— 4	26—48	08—17	26—48	19 28	46—68
5 3	79 68	71 62	53 42	62 51	59 7
2— 4	48—57	24—35	31—53	28—37	2—31
8 7	68 46	80 71	62 26	51 40	40 2
1— 2	4— 5	13—24	15—37	24—35	13—93
9 8	6 4	91 80	71 62	73 62	
0— 1	3—37	48—59	37—46	06—15	
7 6	75 6	64 5	62 53	62 51	
37—48	17—26	17—28	48—57	15 24	
8 7	84 75	73 64	6 48	(a) 53 42	White wins

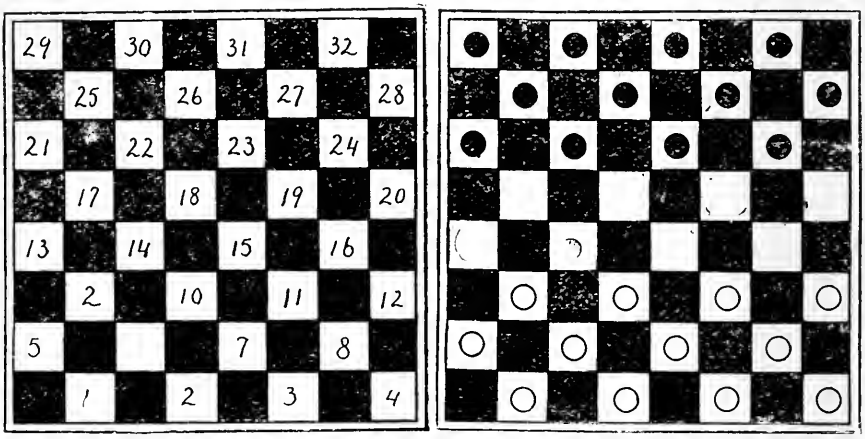
(a) Falling into the trap; 84—73 was the proper move.

SPANISH DRAUGHTS.

This variation is played on a board exactly like the English draughts board, and with, of course, the same number of pieces. It is generally played, however, with the *double corner* to the left of the player, and there are several important points in which the movements of the pieces in the two games differ.

The diagrams below represent the board numbered, and the men placed, according to the Spanish method.

No. I.



If the student wishes to pursue the study of the game according to the strictly Spanish method, he will find it easy to do so by following the above diagrams. For the sake of simplicity and lucidity, however, I will follow the plan of Mr. Dunne, and present the game in the English form, for this method is familiar to the student, and does not in any way affect the fundamental principles of the variation.

N.B.—To play the games following in the Spanish style it will only require the noting of the numbers of the squares upon which the men are placed on the English board, and change them to the corresponding numbers of the Spanish ; of course, the solutions of the games will be the same, whichever way they are played.

The laws and methods of the English game maintain in Spanish Draughts, save as they may happen to conflict with certain points, here after named.

Sometimes, beside playing with twelve pieces (in Spanish known as *peones*) each, a pleasing variety is added to the game by playing with eleven men and one king (called *Dama*) each ; and, again, with ten men and two kings.

The illustrations annexed are chosen from among the numerons ex-

amples taken in turn from the works of Garcez and Canalejas by Mr. Dunne.

The laws may be given as follows:

I. When there are a good many pieces *en prise* on various parts of the board, it is *compulsory* for the player to make the capture by the man which takes the greatest number.

II. A King, or Dama, has the right to move over as many vacant squares as he likes *in a diagonal* direction from the square which he occupies. For instance, if the way is clear he can jump from 4 to 29 at one move, or may be put on any of the intervening squares according to the player's option.

III. A king has the right to any man of the adverse color on the diagonal commanded by him, regardless of intermediate vacant squares, provided always that there be one or more unoccupied squares behind the man taken. Should there be, *en prise*, one or more men on a diagonal, crossing any of the unoccupied squares upon which he would otherwise alight, he must turn off at the angle and make the capture, and he must go on with this movement as long as there is a man to be taken.

Spanish Draughts will prove a very fascinating variation and will repay the student for the time he spends in learning it.

SOME TABLES OF SPANISH GAMES.

DUNDEE.

Place Kings instead of men on 3 and 31.

12—16	9—13	6—15	12—19	7—14	3—14
24 19	26 22	30 26	18 14	22 17	27 23
8—12	10—15	16—19	4— 8	13—22	14—27
22 18	19 10	23 16	14 10	26 10	32 7
					W. wins.

"WHILTER."

11—15	(1) 7—11	15—18	10—15	2—16
23 19	26 23	25 22	19 10	27 23
9—14	(2) 5—19	18—25	6—15	16—26
22 17	17 13	29 22	13 6	30 17
				W. wins.

1.

5— 9	25—22	6— 9	23 18	6— 2	18 11
26 23	8 11	26 30	14—23	19 16	7—16
9—13	30—26	2— 6	27 18	11—27	(a) 31 5
(a) Capturing four pieces.					W. wins.

2.

15—18	26 22	20— 7	28 19	10—19	23 16
30 26	2—20	24 20	(b) 7— 2	17 10	12—19
11—15	22 26	15—24	19 15	3—14	(c) 26 17
					W. wins.

(b) 8—11, 20—16, 11—20, 19—15, 10—19, 23—16, 12—19, 26—13, W. wins.
(c) Capturing three pieces.

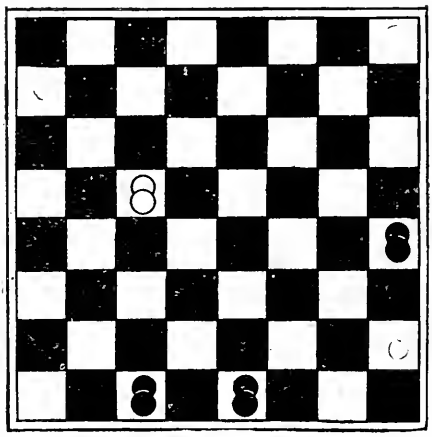
Some Spanish Problems and also Illustrated End Games, with their Solutions.

No. II.—"La Forzosa."

WHITE.

13— 9
19 1
9— 5
7 19
2— 9
19 1
9—14
1 19
5— 1
19 2
1—10
12 30 B. wins
4—25 B. wins

(1)
12 26
4—11
26 31
14—23
31 20
23—16
20 27
10—24



(2)
12 16
4—22
16 2
14—23
2 13
10—17
B wins

(3)
26 13
10—19
13 2
14— 7
2 13
B wins

(4)
31 13
10—19
13 17
19—24
B wins

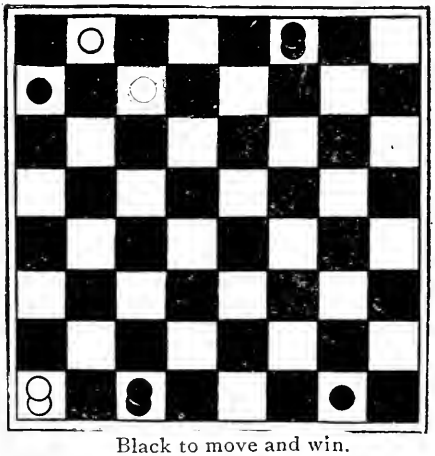
BLACK.

Black to move and win.

If the White king obtains command of the long diagonal, 4 to 29 (*La Enmedia*), it can draw against the three Black ones.

No. III.—(Garcez.)

WHITE.

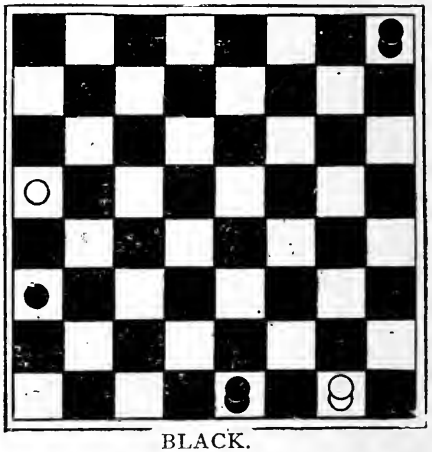


Black to move and win.

0—14 30—26 1—5 14—27
4 29 29 4 4 8 B. wins

No. IV.—(Garcez.)

WHITE.

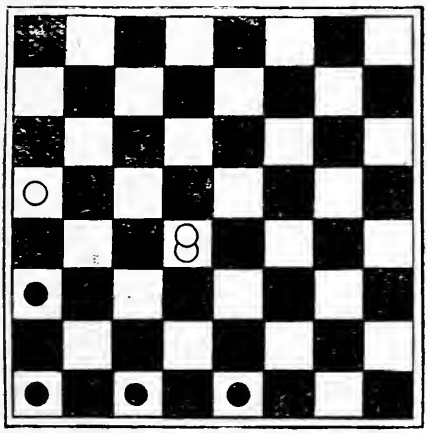


BLACK.

2—11 25—21 32— 5 11—20
1 28 28 1 1 28 32 18
12—16 21— 4 5— 1 20—27
28 1 1 28 28 32 18 32
29—25 14—32 16—19 1— 5
1 28 28 1 20 16 B. wins

No. V.—(Canalejas.)

WHITE.

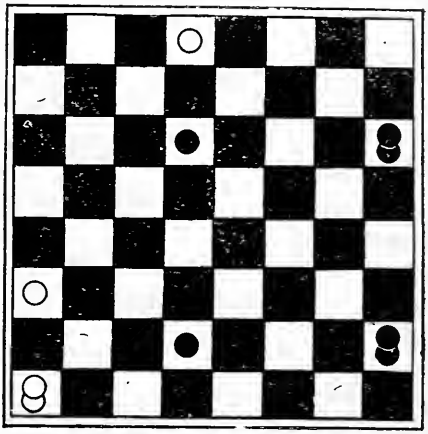


BLACK.

4—8	12—16	3—8	
13 4	20 11	B. wins	

No. VI.—(Canalejas.)

WHITE.



BLACK.

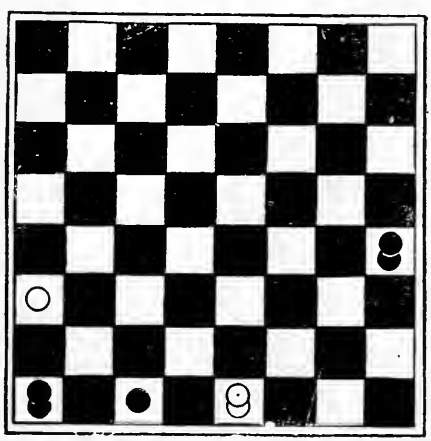
23—26	5—18	7—11	21—3	
31 22	29 15	15 8	B. wins	

No. VII.—Lorenzo Valls.

A useful end-game often occurring in actual play.

WHITE.

4—25	25—30
2 16	21 17
13— 2	30—21
16 26	17 31
2—20	3— 7
26 17	(2) 31 13
25—11	21—30
17 14	13 2
11—15	11—20
14 9	2 11
15—25	20— 7
9 14	12 8
20—11	30—25
(1) 14 21	B. wins



BLACK.

Black to move and win.

1.

(a) 14 17	17 13	(4) 13 2	2 10	12 8	
25—21	3— 7	11—20	20— 7	21—25	B. wins.

(a) If 14—20, 25—21, 10—6, 3—7, etc., B wins; or if 14—9, 11—2, 9—14, 2—6, 14—21, 25—30, etc., B wins.

2.

31 24	19 6	(3) 13 2	6 9	5 1	then
11—18	17—22	7—10	31—13	18—25	14—17
24 19	6 13	2 6	9 5	1 5	
21—17	22—31	10—14	13— 9	25— 4	B. wins.

3.

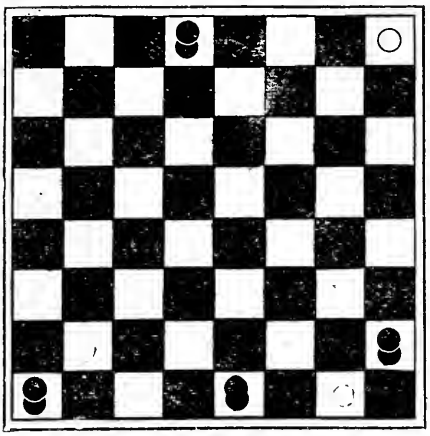
13 6	31—27	6 1	5— 1	30 21	then
18— 4	19 6	4—25	19 30	1—10	7—11
6 19	27— 5	1 19	25— 4	21 30	B. wins.

4.

13 6	11— 4	(b) 6 24	4—25	19 30	1—10
21—30	24 6	23— 5	1 19	25— 4	21 30
6 24	30—23	24 1	5— 1	30 21	7—11
					B. wins.

No. VIII.—(Garcez.)

WHITE.



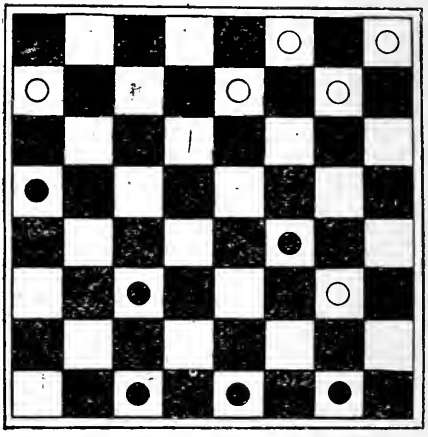
BLACK.

Black to move and win.

2—16	4 8	14—21	25 21		
4 8	16—26	25 30	17—26		
5—14	8 4	26—12	30 16		
8 4	13—22	29 25	12—26		
31—13	4 25	21—17	B. wins		

No. IX.—(Canalejas.)

WHITE.



BLACK.

Black to move and win.

20—24	19 10	1— 6 B. wins
28 19	3— 7	3 17
11—15	10 3	6—31

"BRISTOL."

11—16	21 17	4—11	24 8	7—11	19 15
23 18	14—21	30 26	6—10	22 18	11 18
(1) 10—14	18 14	21—30	28 24	10—14	8 4
26 23	9 18	26 22	16—20	18 9	
8—11	22 8	30—19	24 19	5 14	W. wins.

1.

(2) 16—20	(a) 8—11	10—19	9—18	4—11	
24 19	19 15	18 14	22 8	27 24	W. wins.

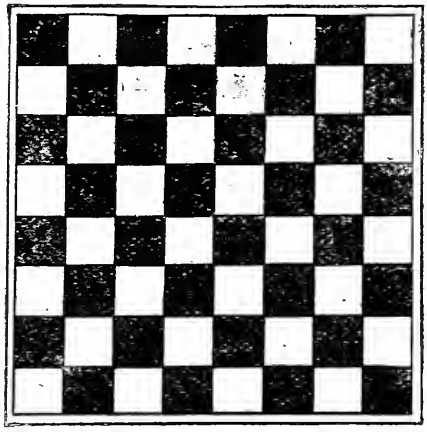
(a) This problem is identical with Problem No. 445, by J. Robertson in "Gould's Problems," and both Garcez and Canalejas give it.

2.

16—19	7—10	12—16	7—16	8—12	(3) 5— 9
24 15	27 24	24 20	25 22	17 13	29 25
10—19	9—14	3— 7	16—20	4— 8	
18 15	22 17	20 11	31 27	22 17	Position:

No. X.

WHITE.



BLACK.

Black to move and win.

(b) 8—11							6—15
15 8							13 6
10—15							2— 9
17 10							17 13
19—24							15—19
28 19							13 6
15—31							1—10
(c) 8 3							3 21
31—29							Equal
21 17							Game

(b) Garcez continues with 1—5 or 2—7 or 12—16, and White wins in every case.

(c) 25—22, 6—15, 13—6, 2—9, 22—18, 15—22, 26—17, 31—13, etc. Black has the better game.

3.

14—18	(4) 6— 9	17—26	19—23	26—30	21—16
17 14	13 6	30 14	14 10	27 24	20 4
10—17	1—17	20—24	23—26	(d) 30—21	
21 14	26 22	27 20	32 27	15 11	W. wins.

(d) 2—7, 10—3, 12—16, 3—23, 30—1, 24—19, 1—24, 28—19, etc. W. wins.

4.

18—22	6— 9	2—18	18—22	22—29	29—11
26 17	13 6	17 14	29 25	30 26	27 24
					W. wins.

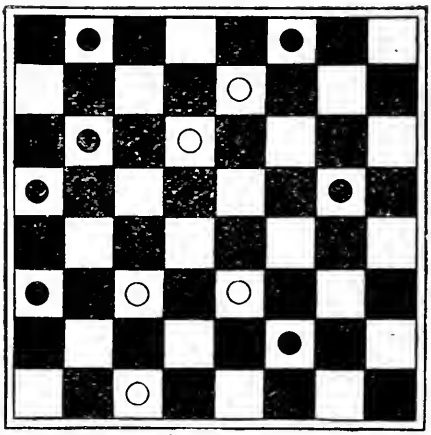
THE "LAIRD AND LADY."

11—15	15—18	9—13	6—15	8—11	15—24
23 19	26 23	25 22	14 10	32 28	16 11
8—11	13—17	18—25	7— 4	5— 9	24—27
22 17	19 15	29 22	23 18	24 19	11 7
9—13	4— 8	17—21	14—23	15—24	12—16
17 14	31 26	24 20	26 10	28 19	
10—17	6— 9	2— 6	11—15	11—15	
21 14	15 10	28 24	27 23	20 16	Position:

No. XI.

BLACK.

10 6
3 10
30 25
21 30
22 17



13 22
6 2
30 19
(a) 2 28
W. wins

WHITE.

White to move and win.

(a) *via* squares 20, 31, 13, 6 to 28, capturing six pieces and winning the game.

ITALIAN DRAUGHTS.

This game is exactly like both the English and Spanish variations, as far as the board and the number of pieces used are concerned, but from them of course differs in certain points regarding method of play.

Like the Spanish game, the Italian is played with the "double corner" of the board to the left. This variation, however, will receive the same treatment given to the Spanish, the method of play being transferred simply to the English table.

N. B.—The student who desires to practice the game according to the strict Italian method can easily do so by following the instructions given with the Spanish variety (page 44) and studying the diagram of the same.

The laws, few, but necessary, may be summed up thus:

1. A single piece is not allowed to take a king.

2. When there are several men in a position to be taken, it is compulsory to capture the greatest number and most powerful.

3. In situations similar to those in the English game, where it is optional with the player to capture with king or man, it is compulsory in the Italian variation to make the capture with the king.

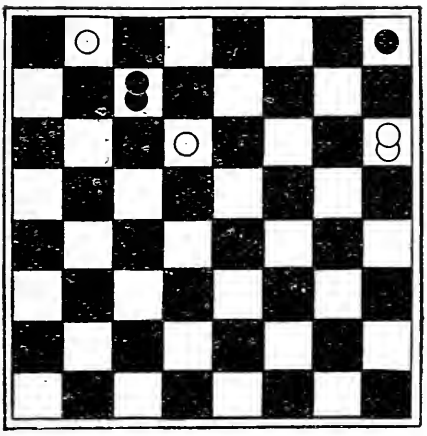
In everything else the laws of the English game govern the Italian.

The few games and illustrations of the same given below are selected from among the numerous examples presented by Mr. Dunne from his collection of the works of Zonono, Michael Angelo Lanci. Dr. C. Mancini and others.

Italian Problems and Illustrative End-Games, Accompanied by Solutions for the Same.

No. I.

BLACK.



WHITE.

White to move and draw.

(a) 12	8	8	11	11	8	8	11	15	11	3—17		22	29	5— 9
9—18		18	14	14—19		Drawn		8—15		26	22	17—22		25 22
(a) 14—10		9—6,	10—7	4— 8		12—3, 6—2		10	26	21—25		29	25	W. wins

B. wins.

No. II.

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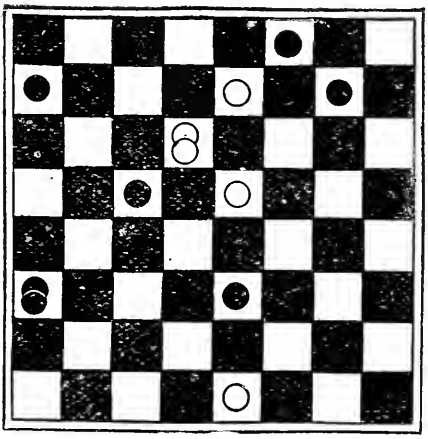

WHITE.

White to move and win.

No. III.

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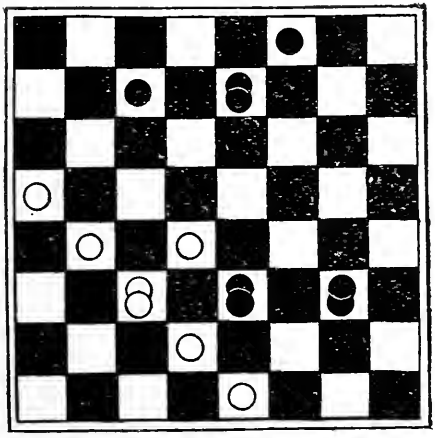

WHITE.

White to move and win.

18	15	7—16		13	9	13—22		18	15	17	14	30	14	14 9
23—30		31	26	6—13		25	11	10—19		10—17		13—	9	6—13
15	11	30—23		22	25	W. wins		3	8	8	12	22	18	18 14
								1	10	21—25		9—	6	W. wins

No. IV.

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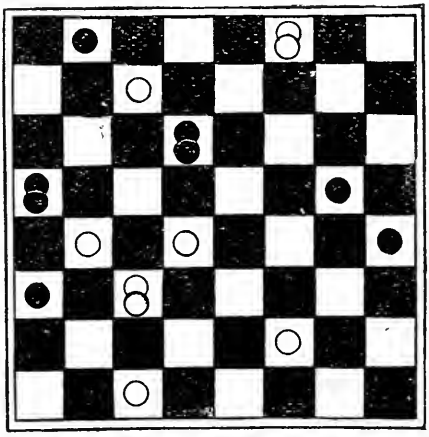

WHITE.

White to move and win.

No. V.

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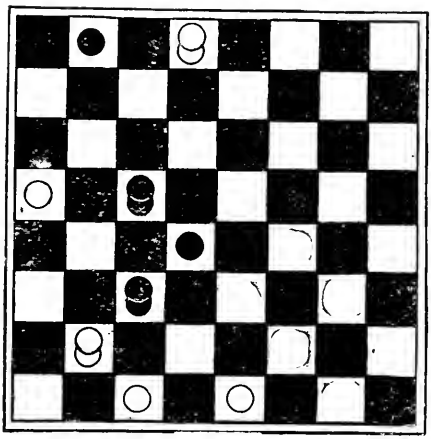

WHITE.

White to move and win.

31	26	2	6	9	14	23	27
22	29	5—	9	10—15		24—28	
26	22	6	13	14	18	27	32
18	25	1—	6	15—19		W. wins	
13	9	13	9	18	23		
14	5	6—10		19—24			

No. VI.

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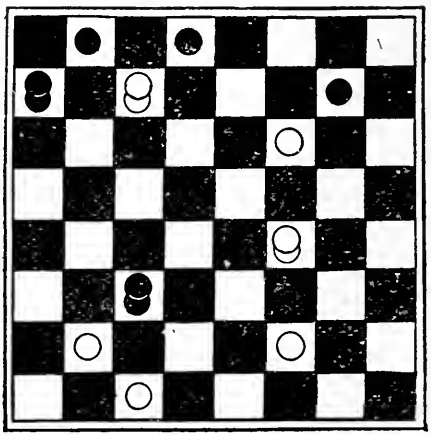


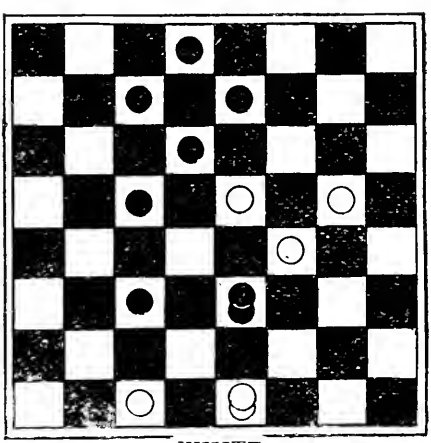
WHITE.

White to move and win.

23	26	6	9	15	11	30	25
22—29		5—14		16—	7	W. wins	

No. VII.

BLACK.



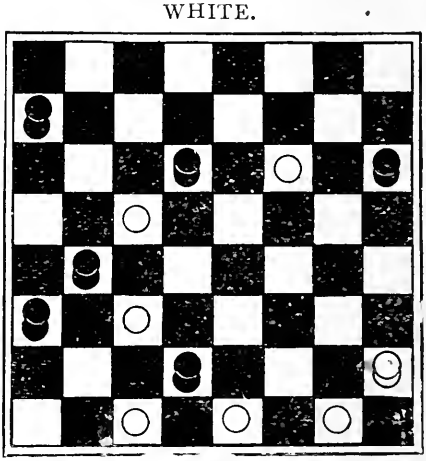
WHITE.

White to move and win.

16	11	10—19		3	1	24—28	
23—16		26	3	19—24		27	32
30	26	16—	7	31	27	W. wins	

No. VIII.

WHITE.



BLACK.

White to move and draw.

11	7	17—10		30	26	16—20	
10—	3	27	24	12—16		31	27
32	27	26—17		26	23	Drawn	

"KELSO."

10—18	7—11	1—19	16—20	16—19	18— 9
24 19	29 25	23 16	31 27	17 13	7 3
18—24	16—20	8—29	4— 8	26—24	24—27
28 19	21 17	16 11	27 23	13 9	3 8
9—13	11—16	3— 7	12—16	6—13	19—24
22 18	17 14	26 22	23 18	14 10	8 15
6— 9	20—24	7—16	8—11	25—22	27—31
25 22	27 11	30 25	25 21	18 14	28 19
11—16	13—17	2— 6	29—25	22—18	13—17
19—15	22 6	32 28	22 17	10 7	B. wins.

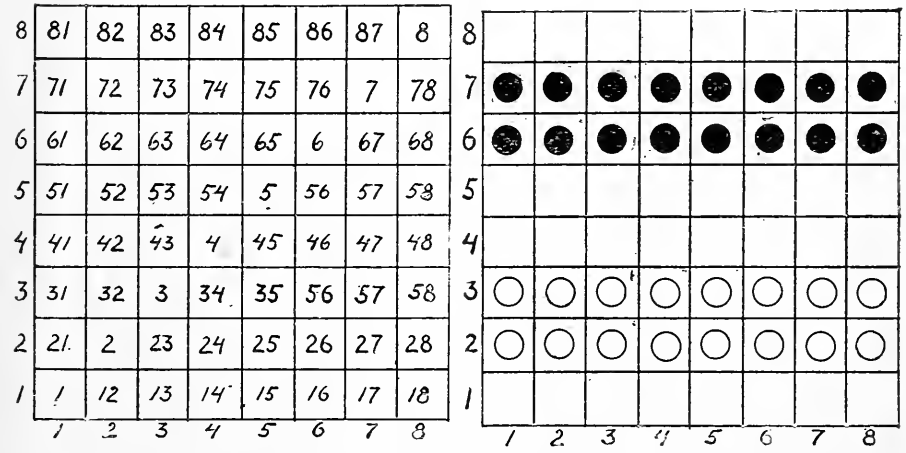
"CROSS."

11—15	18 15	12—16	23 16	9—13	2 11
23 18	9—14	24 20	15—19	24 20	32—28
15—19	27 24	7—11	26 23	13—22	16 12
24 15	5— 9	31 27	19—26	27 24	28—19
10—19	32 27	11—18	30 23	18—27	11 15
22 17	2— 7	20 11	3— 7	25 2	W. wins.
7 10	27 23	8—15	28 24	27—32	

TURKISH DRAUGHTS.

This is different from all the rest, for two reasons ; it is played on a plain (uncheckered) board, and the pawns move forward and sideways—either to right or left—but never backwards or diagonally.

No. I.



In connection with this latter fact, it must be noted that the men have greater liberty of action, for they are able to move in three directions instead of two, as is the case in the other games ; and, also, they have a far more extended field to work in, their boards being of 64 squares, as against 32 in English and 50 in Polish draughts. The so-called elementary principles, however, are the

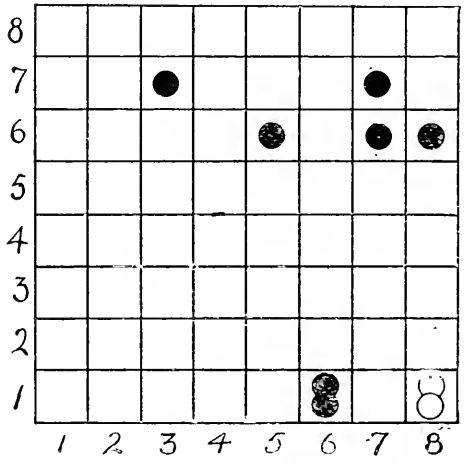
same as in the preceding varieties, and offer as extensive and scientific a development, if considered with proper care and interest.

The diagrams on page 53 show the board numbered in the first one, and in the second the position of the men thereon:

Like the ancient varieties of the game, it is always a "mimic battle," in which the soldiers "advance," "extend" and "close"; advance in "line," "echelon," or in "columns," and also can be "massed" for an attack in the centre, or, again, extend themselves to the right or left in an endeavor to outflank the enemy, and at last, when one of the lines is broken, and a king is gained and brought into the scene of action, he may be said to literally "swoop" down upon the scattered forces (*i. e.*, pawns) and complete their devastation.

The game is governed by the rules of the English game, excepting those which conflicts with certain points named below.

No. II



The White King clears the board by 18—78, 78—75, 75—15, 15—17, 17—17, 7—71, and is careful to take off each piece separately from the board when captured, as otherwise he would be unable to take Pawn 67.

White always moves first. The pawns move only one square at a time, and straight forward, as 8 to 43, for instance, or to the right (4—45), or to the left (4—43).

The men capture in the direction in which they are moving, accomplishing this by leaping over any of the adverse men adjoining and with unoccupied square on the other side.

The movements of the pawns are found to be based on exactly the same principles as those prevailing in the English game, save, of

course, they are made in a vertical and horizontal direction, instead of the ordinary diagonal one. A pawn, or man, is made a king under the very same conditions that obtain in the English game, and when they have attained this rank can move in every direction, backwards, forwards and sideways.

A king is not obliged to confine himself to moving one square only at a time; on the contrary, he can jump several, a complete column, either in "capturing" or otherwise. In this regard his power is like that of the king in the Polish and Spanish games.

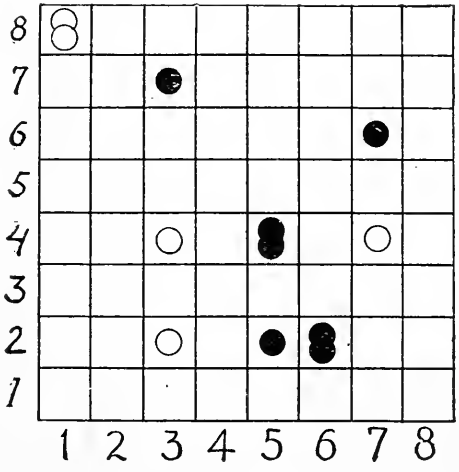
Here, again, capturing is compulsory, and where the various pieces *en prise* are scattered in different directions, it is obligatory to take the greatest number.

A special feature in the Turkish game is that the men are removed from the board one at a time, as they are captured, thus often opening up fresh loopholes for the taking of the other men in the same way.

For example see diagram on page 54.

TURKISH PROBLEMS.

No. III.



23—34
25 23
43—42
(1) 45 48

81— 1
48 41
1— 2
W. wins

White to move and win.

1.

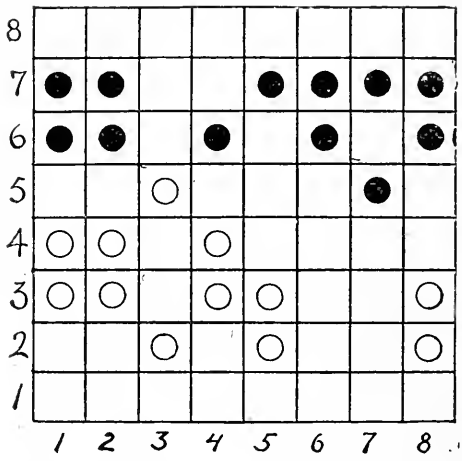
45—47
82—28

67—67
28—78

6 63
76—68

W. wins

No. IV.



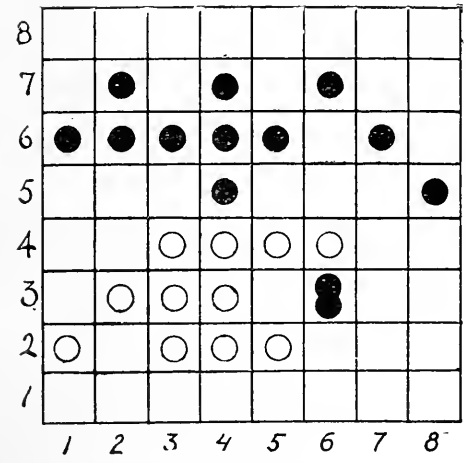
53—63
(a) 64 54
4—64
6 67
34— 4
76 6
41—51
61 45

63—81
57 58
35— 5
6 65
64— 6
67 45
81—85
W. wins.

White to move and win.

(a) If 75—65 or 6—65, White wins by 41—51, etc.

No. V.

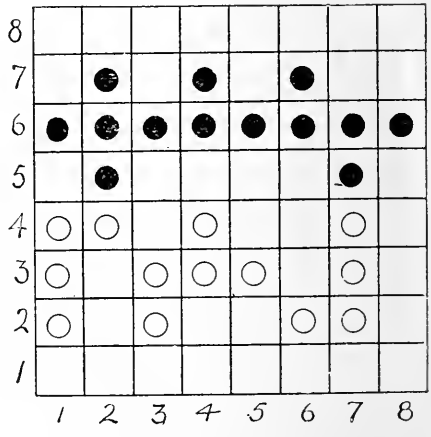


White to move and win.

45— 5
65 47
43—53
63 45

25—35
45 25
24—86
W. wins.

No. VI.



White to move and win.

37—38
57 17
26—27

17—43
3— 7
W. wins

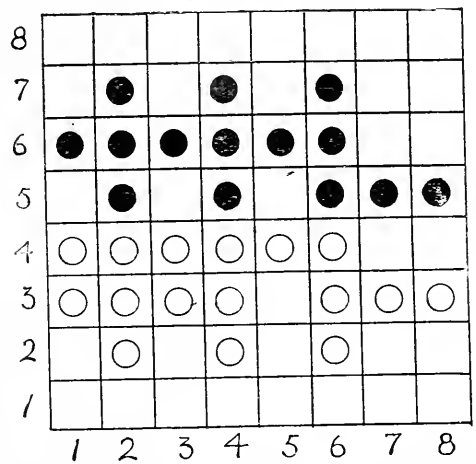
"CENTRE GUARD."

3—43	64 54	3—42	52 51	24—23	51 52
65 5	(a) 38—37	7 67	21—31	73 74	(b) 25—24
36—46	67 57	2—32	74 75	26—25	
5 36	45— 4	51 52	25—35	54 53	
37—36	65 64	23— 3	75 65	23— 2	
75 65	28—38	71 61	35—45	53 54	
35—45	61 51	31—41	68 58	27—26	

(a) Threatening a three-for-two stroke by 45, etc.
(b) And the position is now as follows:

No. VII.

58 48		61 51
38—58		41—61
65 5		63 53
45—65		61—65
67 68		38 28
65—67		4—84
68 48		28 18
46 86		42—82
78— 7		18 48
67—87		(c) 13 06
48 38		B. wins
87—47		



(c) Black captures all the pieces, touching square 43, 23, 25, 27, 87, 85, 35, 3, 83, 81, 26, 86 and 82.

Mr. Dunne says of the above: "We can scarcely conceive that this complicated 'stroke' could be seen through in cross-board play; it is more likely the result of analysis. That it is a practical position, however, is beyond doubt, and can be formed from several different openings; and it is a good illustration of the possibilities of Turkish Draughts."

In studying the five varieties of draughts presented here, the student will find his time and mind most agreeably employed. He must be careful, however, not to allow this fascinating game, with its many and varied phases, to absorb his attention to the exclusion of all other occupations and diversions, as thus he would once for all lose the possibility even of the genuine good which accrues always from earnest consideration of science in any form. No one who has ever taken up draughts seriously will deny its scientific tendency, and the various "openings" into deeper and more intricate study and research the different forms of the game suggest. It can be played, however, in the simplest manner, and thus is accessible to all the members of the family, from the oldest, who is often glad to "relax" over some minor pastime, to the youngest, who will find entertainment in the arranging of the pieces on the board.

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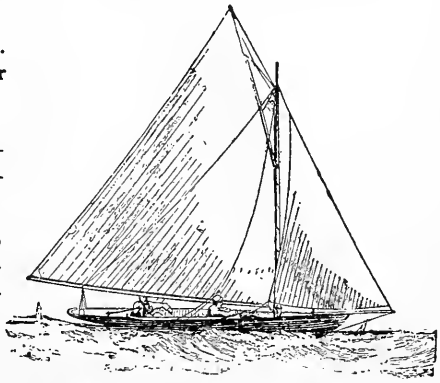

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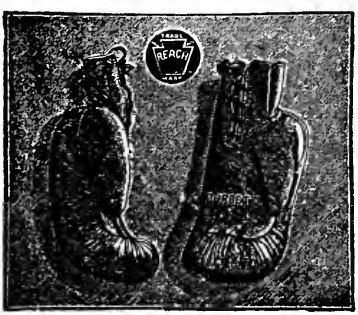

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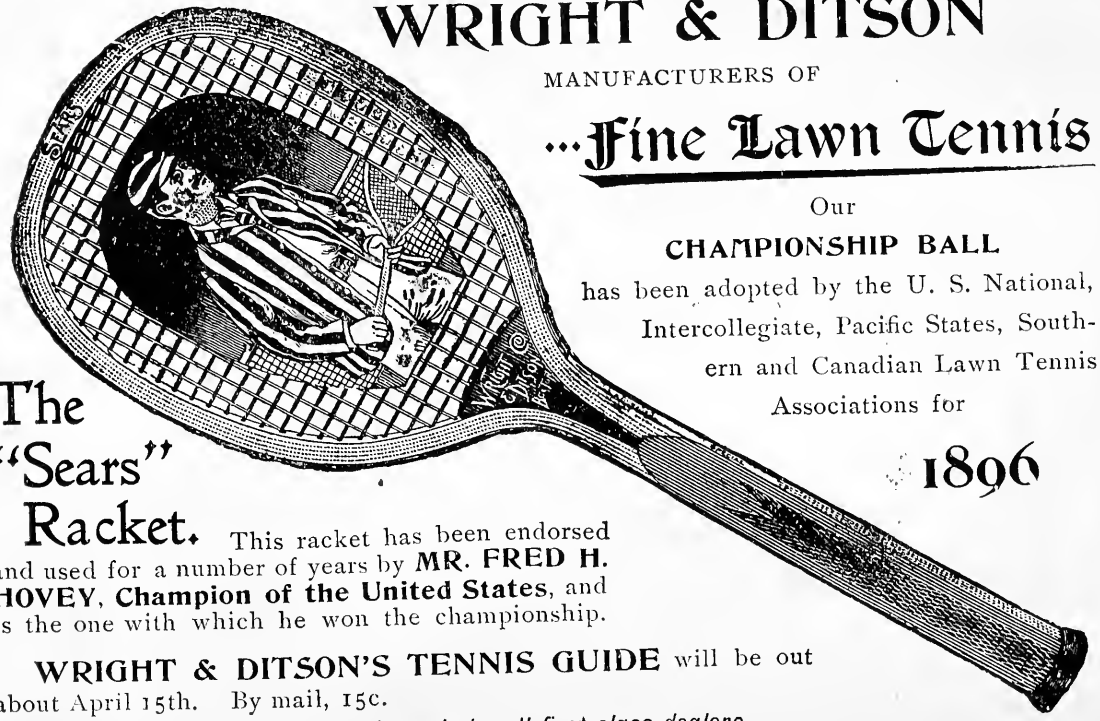

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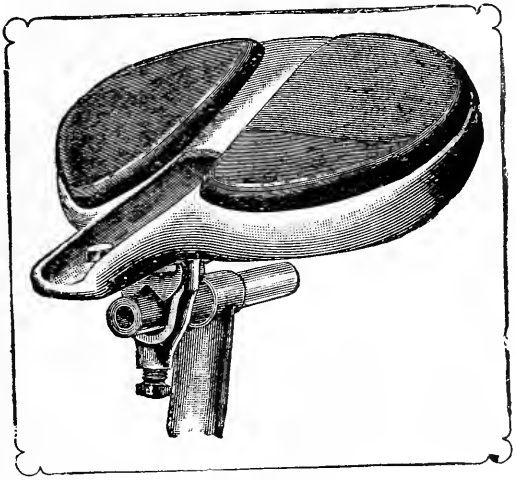

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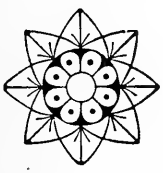

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